

# *The* School Musician



OHIO STATE  
UNIVERSITY  
MAR 18 1946  
LIBRARY



March, 1946 x

## *The Instrumental Magazine*

*For an Age of Better Things*



**BUESCHER**  
*True Tone*  
**400's**

**MADE BY MASTERS ★ PLAYED BY ARTISTS**

# Boosey and Hawkes

## MUSIC PUBLISHERS and BAND INSTRUMENT MAKERS

*Quality Publications in great variety for*

ORCHESTRA - - - BAND  
PIANO - - - VOICE  
CHORUS - - - INSTRUMENTAL

*Full and Miniature Scores*

Containing works by world famous composers,  
modern and classical

FREDERICK DELIUS — BENJAMIN BRITTEN — AARON  
COPLAND — RICHARD STRAUSS — GUSTAV MAHLER —  
BELA BARTOK — ZOLTAN KODALY — ARTHUR BENJAMIN  
— BOHUSLAV MARTINU — ERNEST BLOCH — SANDER-  
SON — HEAD — QUILTER — BRIDGE — IRELAND —  
SQUIRE — CURZON — MARTIN — WOODFORDE FINDEN  
— SULLIVAN — LIDDLE — HAMBLÉN

*— Send for catalogs, or at your dealers, everywhere*

## *Quality Instruments* *Coming in 1946*

CLARINETS—Boehm System 17 Key 6 Ring—Silver Plated Keys

TRUMPETS - - CORNETS  
BASSOONS - - BAGPIPES  
HARMONICAS

# BOOSEY and HAWKES



*Bring You International Music—Played and Sung by Artists—  
Singers — Bands & Orchestras the World Over*

NEW YORK — LONDON — TORONTO — SYDNEY — CAPETOWN — PARIS

... I take my  
Pen in hand ...

\* \* \*

#### Composition Contest

School band and orchestra musicians have given a rather good account of themselves in the field of musical composition, and more particularly arranging. This is the natural bent of the American student,—he likes to create. It is a flare that, when supported by talent, should be encouraged for it is triumphant in musical achievement.

Here is some of that encouragement,—a national contest for amateur composers in which entries may be established as late as March 24th. This competition is open to pupils in grades seven through twelve in public, private, and parochial schools. It is sponsored by the Music Educators National Conference and conducted by Scholastic Magazine.

Entries in the music contest may be made in six classifications: song for solo voice with original accompaniment; piano solo; composition for solo instrument with piano accompaniment; part-song for quartet or chorus of mixed voices with piano accompaniment; the same without piano accompaniment; composition for not more than six instruments. A first prize of \$35, second prize of \$20, third prize of \$10, and three honorable mentions of \$5 each will be awarded in each classification. Outstanding compositions will be presented over the radio networks and published in national magazines. To get further details, write to Scholastic Awards, 220 E. 42 st., New York 17.

#### The Instrumental Magazine

"I see you have declared yourself the Instrumental Magazine of the school field," challenged John Barabash, top-notch school bandmaster of Chicago, the other day. "It is a good thing and I am in favor of it because the school band and the school orchestra is certainly big enough to deserve its own independent magazine, but I am wondering just what your policy will be, since so many directors are now interested in choral work as well. Does that mean that choral activities will not be given recognition in your reader columns?"

Halt and desist, we command! Your editors have no such idea in mind. In fact, getting personal, we are ourselves extremely impressed by, and loyal to choral music especially when presented with instrumental accompaniment.

As a matter of fact the open declaration of our position is the only thing new. For sixteen years The SCHOOL MUSICIAN has been the exclusive organ of the school band and the school orchestra, including all branches of instrumental solo and ensemble work. We have never been reluctant to recognize and publicize the association of choral and vocal music with the instrumental subject matter. In fact, we recall the days when we were criticized for advocating the embellishment of band and orchestra concerts with vocal coloring, bandmasters sharply reminding us that they had their own instrumental stars to feature.

No, The SCHOOL MUSICIAN will remain unchanged. It has always been "The Instrumental Magazine." That's our job. And we love it.

(Please turn to page 6)

★ ★ Presenting ★ ★



#### Helen Noah, Prosser, Washington

Gentlemen, be seated! The ladies have the podium this month, in the person of Mrs. Helen Noah, Directress of Music in the Prosser, Washington, High School. Mrs. Noah is well qualified to represent the distaff side, for there are few of the male gender who could challenge her impressive teaching record and achievements.

Mrs. Noah has covered a goodly portion of the United States during her career. Her academic background extends from the Fort Scott, Kansas, Collegiate Institute to the Boston Conservatory of Music and the University of Minnesota. Her teaching positions have taken her to almost every part of the country. After scoring her first success as conductress of a 50-piece girls' band in Providence, R. I., a unit which enjoyed successful engagements in many Eastern seaboard cities, Mrs. Noah moved west to assume direction of girls' bands in Omaha, Nebraska. Following this she directed high school bands in Ely, Minnesota; Atwood, Kansas; and Roswell, New Mexico. Her activities extended to municipal bands and orchestras as well. Her Atwood Municipal Band took first place in two Tri-State contests, and her high school bands won so many contests that Topeka newspapers reported that they "had a habit that way."

Now enjoying her third year in the delightful Yakima Valley climate, Mrs. Noah is continuing to bring sound musicianship coupled with inspirational teaching to the Prosser students. After many years of watching the effects of music on young citizens she agrees with Henry Ford's remark, "Teach a boy to blow a horn and he will never blow a safe." Mrs. Noah has a genuine interest and abiding faith in the youth of today. Under her guidance they will become better musicians—and better citizens.

"They Are Making  
America Musical"





## Look for this Card on NEW CONN INSTRUMENTS

During the months ahead, when the present small trickle of instruments will swell into a great stream of new Conns, look for this Guarantee and Registry Card attached to the instrument of your choice. It's your assurance that the instrument is a genuine CONN... that it is backed by the famous Conn guarantee of satisfaction... that the instrument can be registered with the Conn factory, as a help in recovering it in case it is lost or stolen... and finally, that the instrument to which it is attached is a new *postwar* Conn.

CONN BAND INSTRUMENT DIVISION, C. G. CONN LTD., ELKHART, INDIANA



WORLD'S LARGEST MANUFACTURERS OF BAND INSTRUMENTS

March, 1946

Please mention *THE SCHOOL MUSICIAN* when answering advertisements in this magazine

5

# Masterpiece in Brass



## YOU CAN BANK ON A FRANK

No instruments at any price are made with more care and precision than those that bear the name of William Frank. No instruments, give more pleasing intonation, true tone, and playing ease. With the knowledge of long-time experience, William Frank craftsmen are consistently producing the best in brass. The makers of these horns are master-workmen; their products are master-works. We invite you to test them and be convinced.

*William Frank Company*  
CHICAGO

Where Craftsmanship Has Been a Tradition Since 1909

*Exclusive Distributors*

**TARG & DINNER, Inc.** The Wholesale Music Center  
425, S. Wabash Ave., Chicago 5, Illinois

## Pen in Hand, Cont.

### Believe It Or Not

In his book *"Men and Women Who Make Music"* David Ewen spins a yarn about Fritz Kreisler that fairly samples the absorbing interest of the entire volume.

It seems that on an occasion a Chicago heiress sought to engage the great violinist to play at a private party she was throwing, and of course took the precaution to inquire as to his fee. *"Three thousand dollars"* were the words which promptly came back to her ears over the telephone wire.

The Chicago hostess was quite undisturbed and promptly informed the artist that his fee was entirely satisfactory. *"But of course you realize,"* she cautioned, *"that you are not to mingle with the guests."*

*"In that case,"* answered Kreisler, *"the fee is only \$2,000."*

### Contests

School bandmasters clamor for the return of the contest. It may be the wars that have charged the air with the surge of conquest, but there can be no question but that some form of conclusive competition between bands is sought by the majority as an essential in motivation.

It is plain, too, from all of the letters we have read and the discussions we have listened to, that the contest, in whatever form it may reappear, is not to supplant or abate the festival. In fact, the music festival is a beautiful thing and should be indulged in expansively as a cultural and a good-neighbor routine. But it is strictly that.

One enthusiastic school bandmaster ribbed us with the parable of the two opposing football teams who met on the gridiron and battled for three consecutive hours with no one keeping score, in complete disregard for the element of triumph, one team over another. Well, such procedure probably would not generate much community enthusiasm for the school's athletic department.

But if the school band contest is to return, and that includes instrumental music in all of its branches, then there must first be complete and orderly organization among instrumental directors under a plan which sees eye to eye, more harmonious than athletic in its manner. The whole purpose of such an organization should be promotional, not managerial. For that is the prerogative of the Music Educators National Conference.

First of all, school bandmasters seeking the return of the contest must find a leader. Those who talk long and ardently on the subject become suddenly silent when nominations for leadership are demanded. The plum is ripe. Where is the man?

## On the Cover

We are indebted to Miss Elizabeth Green, our string columnist, for this month's interesting cover picture. The little violinist is Dale Seebach, age 7, and the cellist is his brother, Terry, age 5. Both are talented above average: Dale has played the violin for two years, while Terry has played the "big fiddle" only eight weeks. The boys' mother, Mrs. Seebach, is a piano teacher in Ann Arbor, Michigan, and believes along with Miss Green that it is almost never too early to start youngsters on the road to a sound musical background. Traugott Rohner's article in this issue presents some more thought-provoking ideas along the same line.

# THIS FAMOUS BOOK *Improves* DRUMMERS AND DRUM SECTIONS



## A "Must" in the Education of Drummers and Band Leaders

Here in one exciting book is the essence of drum-famous William F. Ludwig's experience as artist and teacher. Here, in 70 fascinating pages, are all the secrets of top-notch drummers and top-flight drum sections. 70 specially posed photographs, with music and explanatory text, carry you to mastery of all the instruments of the drummer's art—cymbals, bass, concert and parade drums, tympani, bell lyra, tambourine, castanets. Study the pulsations of the roll—learn how ace percussion sections operate—play new and original solos—learn to read at sight. \$1.50 at your music dealer. If he can't supply you, order direct.

**WFL DRUM CO.**  
1728 NORTH DAMEN AVE., CHICAGO 47, ILL.

### Back Issues

Most all back issues of The SCHOOL MUSICIAN are available. If ordered by mail, 3c additional for postage must be added to the price of each magazine. If back copies ordered are no longer available your money will be promptly refunded.

Current and two immediately preceding issues ..... 20c per copy  
Issues more than three months old, and not more than nine ..... 40c per copy  
All issues more than 10 months in arrears ..... 60c per copy

**Cash must accompany order.**  
**Include postage.**

# The School Musician

230 NORTH MICHIGAN AVENUE  
CHICAGO, ILLINOIS

MARCH, 1946

Volume 17, No. 6

## CONTENTS

### THEY SERVE



### WHO TEACH

I Take My Pen in Hand	4
They Are Making America Musical	4
How I would Simplify the Grade School Instrumental Program	8
By Traugott Rohner, Evanston, Illinois	
If You Want to Go Places, SING	10
By Dinah Shore	
Does Petrillo Seek Control of Music Education in the Schools?	14
Dr. Joseph E. Maddy Believes That He Does	
How To Be a Musician In 3 Easy Lessons	16
By Ed Chenette, Shamrock, Texas	
Music and the Seven Senses	18
By Hank Karch, Cincinnati, Ohio	
Register Bridge	20
By Willard Robb, Northwest Missouri State Teachers College	
School Music News	21
What is your Band or Orchestra doing to promote community appreciation of instrumental instruction in the schools? This movement needs publicity. Send your news, stories and pictures. Clinics, trips, dance bands, parents clubs—they all make news.	

### Departmentals

### "Your Liberal Education in Music"

Drum; Jones	30
Let Me Answer Your Flute Questions; Fair	32
The Clarinetists Column; Waln	34
The Double Reed Classroom; Spratt	36
Advice to the Cornetist; Meretta	38
Strings; Green	40
The French Horn Simplified; Cox	42
The Alto and Bass Clarinets; Stang	45
Your 3,000-Mile Bargain Counter	49

### Coming Next Month!

"Audio-Visual Aids in Music—and how they can help you", by Raymond Baugh.

An excellent and timely article on a much-discussed topic—of interest to everyone in the field of instrumental music.

"The Musicianly Percussionist," by Dr. F. Anthony Viggiano.

Is the percussion section the "scrap heap" of the instrumental family? — or is it the dynamic core of the music itself? Dr. Viggiano's article is a morale-booster for drummers.

Entered as second class matter at the post office at Chicago, Illinois, under the Act of March 3, 1879. Published monthly except July and August by the School Musician Publishing Co. Subscription rates: One year, Domestic, \$1.50. Foreign countries, \$2.00. Single copies, 20c. Robert L. Shepherd, Editor. Address all editorial and remittance mail to Chicago.



# How I Would Simplify the GRADE School Instrumental Program

The importance of the grade school instrumental music program in achieving better high school bands and orchestras has not received the attention it deserves. This lack of attention is due mainly to the school administrators who think that a grade school instrumental music teacher should not receive as much salary as the high school band and orchestra director and to the lack of emphasis placed upon this phase of teacher training by the college and universities. Unfortunately, many of the best teachers in our schools of music never have had the necessary experience teaching grade school instrumental music to be qualified as experts on the subject.

It has been assumed in the past only too frequently that if one can teach high school instrumental music one may use the identical techniques and procedures and be sure of success in teaching grade school instrumentals. Aside from the very significant differences in the psychology of teaching grade children from that of teaching older ones there are a number of fallacies in our thinking that have materially hindered the progress of grade school instrumental music. No one denies that a great deal of training on one instrument transfers to the playing of another instrument, particularly to one in the same family of instruments, yet we continue to start pupils on any and all instruments even in the lower grades. It is not the contention of the writer that it is not possible to teach a fifth grade pupil, for example, to play just about any instrument he chooses, but it is his contention that a great deal of valuable teaching time is lost by starting beginners on too many different instruments in the lower grades. As long as the average city or town does not provide the teaching personnel that is needed, it is up to us to make a maximum use of the time each of us has in developing the best possible program. Let us see where we could save some time.

## Transfer of Training

First of all, let us limit our beginners in the lower grades to the flute, clarinet, cornet, baritone, snare drum, violin and cello—just two woodwind, two brass, two string, and one percussion instruments. Whether we started these seven instruments in separate classes (one instrument of a kind) or started them in two large

groups—beginning band and strings, or whether we used these two large groups and added a separate snare drum class is of minor importance in comparison to the tremendous teaching time saved in eliminating the teaching of the other instruments at this time. From the ranks of the clarinetists all of the other woodwind instruments excepting flute could be started later, cornet players should be transferred to the French horn, baritone players to the trombone and tuba, violin players to the viola. The percussion section can be completed from the ranks of the snare drummers already started or from the ranks of pianists. String bass players can also be secured from the ranks of pianists or from violinists or cellists who have already been started.

Anyone who has never tried transferring pupils from one instrument to another in considerable numbers should try this program before criticizing it too severely. It, definitely works! Obviously, one needs to start a sufficiently large number of clarinetists, cornetists, baritonists, and violinists so that there will be a sufficient number of reasonably good players who can and should be transferred. Only too often the practice is only to transfer the poor students or the one who has lost interest in the effort to rejuvenate his interest. This practice is not a fair criteria for judging the relative efficacy of the transfer of training.

In order to maintain a balance of players between the stringed and the wind instruments it is necessary to favor the stringed instruments in one of several ways or in combination of two or more of the following means. (1) Start the beginning violinists and cellists one year earlier than the wind beginners. (2) Provide an additional

lesson per week for the string beginners over that given the wind players. (3) Have only orchestras in the lower grades and delay the organization of bands as such for several years.

The difficulty of playing a stringed instrument has been over-emphasized considerably. The significant difference is chiefly during the pupils' first year, thereafter it is just about as difficult to play a wind instrument as a stringed instrument. Not so many years ago it was considered extremely difficult for the average instrumental teacher to teach the French horn or the oboe or bassoon. Time has proved that if the teacher possesses the necessary information he can go far in teaching an instrument on which he has a limited playing facility or even none at all.

## Basic Instruments

Let us proceed a step or two further in the development of the basic program for starting the grade school beginner on just one of seven instruments. The entire brass section consisting of only cornets (trumpets) and baritones would sound one octave apart and all would have the same basic fingering even though the baritone players would read from the base clef. If the snare drum class were not included with the beginning band class, or if these players were started later, the teacher would have only two woodwind instruments and two brass instruments to contend with—but three different fingerings and embouchures in all. The beginning string class of violinists and cellists (or two separate classes) would involve only two separate fingerings and techniques. Every school should own a set of instruments with which to start all or nearly all of the beginners. A small rental fee of about four dollars per semester would take care of a major portion of the



By *Jraugott Rohner*

**Supervisor of Instrumental Music, Evanston Public Schools  
Assistant Professor of Music, Northwestern University Evanston, Illinois**

cost of keeping the instruments in excellent playing condition and even in replacing or augmenting their number in time. For needy pupils who cannot afford to pay the rent a scholarship system can be inaugurated.

What about the second year of the students' progress under this setup? Let us assume that the wind beginners are started in the fifth grade and the string beginners in the fourth. The class lessons, whether given separately or in larger groups, would continue as in the first year, but about this time it is desirable to organize the players into an orchestra and band (that is, if the winds were not started as a beginning band group).

The string players are not ready to play in an orchestra until they have received some experience in playing in keys of one and two flats in their respective string class lessons, which, by the way, should not be introduced too early. The instrumentation of the first orchestra should consist of: advanced

violin, violin A (same as advanced but in first position), violin B, cello, flute, 1st and 2nd clarinet, 1st and 2nd trumpet, 1st and 2nd baritone, piano, percussion, and, if possible, a full score. Optional parts of string bass-tuba and 1st and 2nd horns in F may be added. The second baritone part would thus serve chiefly as an easy bass part. The beginning band, for the second year, could include flute, 1st and 2nd clarinet, 1st and 2nd cornet, 1st and 2nd baritone, percussion, and, if possible, a full score. Optional parts may include 1st and 2nd horn and tuba. Obviously only the more advanced wind players should play with the orchestra, those who have gained some facility in playing in the "sharp" keys of one, two and three sharps (preferably also four).

It is during the third year of the pupils' instrumental program that a number of transfers can be easily and economically effected. If the pupil started in his fifth grade he would

thus be transferred while he is in the seventh grade. The brass players who have been transferred will be able to play their new instruments just about as well, or even better, than the one on which they started in a matter of months. Clarinetists transferred to alto and bass clarinet and saxophone will make the change equally fast; those transferred to the oboe and bassoon will need some special attention. Violinists transferred to the viola will have little difficulty other than learning the new clef. Seventh grade bass players who were either piano or violin-cello players will be able to play the orchestra music in about one semester. Thus by the eighth grade one should have a fully instrumented band and orchestra capable of playing the standard literature calling for a complete instrumentation.

If in addition to the seven basic instruments the teacher takes time to start players on the oboe, bassoon,

*(Please turn to page 48)*

---

All of these players of the Evanston Township High School Orchestra of 103 were started on some instrument other than the one they are now playing in the orchestra. All of the twelve viola players originally played violin, the two oboists and the two bassoonists started on the clarinet or the flute, while most of the bass players (ten in all) also play the piano. The picture was taken by Mr. Rohner.



*My Candid Advice to Every Boy  
and Girl in School is this—*

# If You Want to Go Places, SING

Written Especially for the School Musician

By *Dinah Shore*

From the Nashville, Tennessee, High School



Want to develop your personality?  
Take up singing!

I mean it. Take it up while you're still in school. That is, if you like to sing at all (most people do) and have a voice that will hold together through the first chorus.

In my opinion, there's nothing that brings out the real "you" in a boy or girl like singing. Not singing alone in a corner or in the shower mornings,

but singing in a group at school . . . at football rallies . . . class picnics . . . and particularly in the school glee clubs.

I'm a solid booster for the glee clubs. I sang in one through most of my high school days down in Nashville, Tennessee, and I believe the fun I got out of it then had as much to do with keeping me singing during some pretty lean times afterward as anything else I can think of.

Did you ever watch a quiet, retiring young fellow or girl at a marshmallow or wienie roast when somebody starts a song around the campfire? Usually he hangs back at first, but once he's broken the ice and joined in the second chorus (who cares if his voice is a little cracked?) look at him. If he forgets himself, his face will light up, his shoulders will start to sway, his foot will begin to tap and his whole expression will take on a glow.

Once the music really catches hold, you'll hear him chattering with the girl next to him between bars, and by the time the evening is over his friends will probably be telling each other, "Say, that Jim's quite a guy!"

I know it's true. It worked for me. I can remember, back in grammar school, when nobody would let me sing. I wasn't exactly backward about it. I WANTED to sing. But I was getting shushed so often I was on the point of developing an inferiority complex that



Dinah shown with Eddie Cantor, who "discovered" her in New York and put her on his own coast-to-coast radio program, where she became the favorite girl singer of millions.

might never have let me test my voice in public.

Then one day when I was on a Girl Scout hike the leader, bless her heart, asked me to sing for them. I didn't need a second invitation!

And gradually I got asked oftener. By the time I moved into high school (Hume-Fogg School in Nashville) I was singing for everything that came along.

I got into the Glee Club at once, singing third alto. From this it was a natural step to join the dramatic



Dinah's pet portrait when she broke into big-time radio in New York, singing over Station WNEW and on the "Chamber Music Society of Lower Basin Street." This was in 1940.



*Orchids to the  
School Music Educators  
of America  
Dinah Shore*



clubs, the school minstrel shows and the Hi-Y clubs.

I remember I was one of the sisters in "Little Women" and Katherine Hepburn never threw herself into that part with half the abandon I did!

My parents, who had to listen to my singing daily around the house, decided I ought to have a voice teacher, and I was put in the care of Mr. John Lewis. I was about sixteen then. Mr. Lewis was starting carefully to work molding my voice into a lyric soprano when I went out and promoted myself the job of cheer leader at the football games.

Every Saturday afternoon I'd yell myself hoarse and when I'd report for my singing lesson I could barely croak. At the end of three months poor Mr. Lewis gave up.

"Do you want to be a singer or a hog-caller?" he asked me sadly.

I assured him I wanted to be a singer, but the team needed me. I didn't see how they could keep on winning unless I was there on the sidelines yelling at their heels.

That was the only formal voice instruction I ever had, and strangely, that season of cheer-leading lowered my voice from a lyric soprano to a contralto, and that's where I've been singing ever since!

If you're sure you're not cut out for a singer, join the school orchestra. Learn to play an instrument. There's an immense satisfaction in that, as there is in all forms of music.

But the non-music clubs are valuable, too. In high school, and in college, I was a firm believer in joining all the clubs I could get into. I felt



At a rehearsal of Armed Forces Radio Service program "Command Performance," on which Dinah appeared more often than any other Hollywood personality. She's shown with Frank Sinatra and Bing Crosby, and her own accompanist, Ticker Freeman.

they were doing something for me, but mainly they were just fun. And there's nothing better for bringing any one of us out of his shell.

To those who really want to keep on singing, I can give a few small pointers (not many, because passing out advice makes me feel a little silly. Still, those early bumps taught me some things that might help someone else).

1. Sing at every opportunity. If the

opportunities don't appear, make them, and don't worry about the pay. I sang on the radio down home for nothing, just to be heard, and to hear myself. I would have records made off the air, and listen to them for hours, trying to improve my style. You don't really know how you sound until you hear yourself on a record. Then you can pick out what you like and keep it, discarding what you don't like. That's the way you develop a style.

2. Singing on the radio is most important, too, because whether you sing solo or as a band vocalist you develop mike technique. The radio engineers are a tremendous help. An engineer named Shelton Weaver at WSM in Nashville was awfully kind. I was singing duets with another girl then and sang so loudly I had to stand four feet behind her. Shelton got interested in me and taught me how to sing softly. It gave me more confidence, something every singer must have.

3. Wherever you sing, always look your best. Wear clothes that are suited to your personality. Make the most of your good points by proper make-up (I'm talking to the girls now), but don't overdo it.

4. Be sincere. That's something every vocalist must have to succeed. I feel a part of every song I sing, identifying myself or someone I know with the meaning of the song. And I never sing things unsuited to me, even though they're big hits of the day.

5. When making auditions, always choose a familiar tune that feels "com-



Peak of Dinah's career, in her own mind at least, came when she was able to sing for the U. S. Army just behind the front lines in France. Here she's singing from the back of an army truck to wounded soldiers at an advance hospital in France.



## Rated First Division, Superior

### By her Beloved Public

Winner of every national popularity poll during the past two years, Dinah Shore in 1946 can point to one of the finest records of any girl singer in decades.

The radio-film-record queen from Tennessee has copped four first places during the past twelve months in as many polls reaching radio editors, high schools, colleges, G.I. service camps, film fans, record followers and the veterans of the South Pacific. Since 1941 she has piled up 31 first places. Recently the Associated Press Women's editors across the nation voted her radio's "Woman of the Year."

She's heard on the air every Thursday night via NBC with her own "Open House" song-variety show. Her Columbia records are consistent best-sellers. She's appeared in four feature films and will probably start work in her fifth soon.

Yet Dinah Shore's early ambition was not to be a singer, but an actress. Her school training was in dramatics, but she was always being called upon to sing in impromptu affairs, and by the time she entered Vanderbilt University in her home town of Nashville, Tennessee, she had wangled a singing spot on WSM. It was there she picked up the name of "Dinah" from the theme song she chose for the program. (She was born Frances Rose Shore.)

After considerable local success, she tackled New York and

bumped her head squarely into a series of disheartening disappointments before eventually landing a sustaining program on NBC. Several months later the "Chamber Music Society of Lower Basin Street" spotted her on its show and her name began to be mentioned from coast to coast. Eddie Cantor heard her and signed her for his program. Her own 15-minute song-show followed, then a summer replacement for Edgar Bergen, and finally her own half hour show, first on CBS and then on NBC.

Throughout the war Dinah was one of the busiest entertainers in the country. She sang for the Allied Forces in Europe when they were dashing through France. She toured the service hospitals from coast to coast. She topped all performers in appearances on "Command Performance" and ran her own service program, "Show Time" for two years. Her song records in French, Spanish and German were beamed overseas by the OWI as fast as Dinah could make them.

Still in her twenties, Dinah is at the pinnacle of success as a popular singer. Married to George Montgomery, late of the Army Air Forces, now starring again in pictures at Twentieth-Century-Fox, Dinah lives in a ranch home in San Fernando Valley, near Hollywood, surrounded by hundreds of mementoes of her popularity.



Dinah singing at a service camp performance, for which she flew thousands of miles all over the country.



Dinah shown in London in 1944 on her way to the fighting front in France during the dash of the U. S. Army across that country in pursuit of the Germans. With her is a USO official in London. Dinah is wearing the uniform issued her by the Army.

spent my last dime once for a bus ride I thought would bring me a \$25 job. Then it was canceled at the last minute.

7. If after you've done your best,



Dinah Shore at two years of age, during a family picnic in Kentucky. Her first boy friend remains anonymous.

portable." Then the person listening to you can concentrate on your voice, instead of trying to figure out what you're singing. I always chose standard numbers like "Stardust" or "Embraceable You." In New York or Hollywood, you must inform yourself about the places where auditions are given and haunt them until you get your chance. If you really have talent you'll get it. If you live away from the entertainment centers, make a record of your voice and send it to the band leader or person for whom you wish to sing. Write a letter about yourself and send a photo.

6. Don't expect to be a star overnight. Things just don't happen that way. And don't get discouraged. I

you still don't quite reach your dreams, don't let it spoil your life. Because, believe me, you will have gained something very valuable—not just personality, but a knowledge of people and a sense of being a part of things. And don't forget the fun you have!

# Does PETRILLO Seek Control of MUSIC Education in the SCHOOLS?

Dr. Joseph E. Maddy believes that he does. Here is his Thesis, a convincing document that should arouse every school musician, Music Educator. Ponder this threat.

● WHY SHOULD MUSIC EDUCATORS BE CONCERNED about the Petrillo controversy? Is it a fight between Petrillo and me, or between Petrillo and Interlochen,—or between Petrillo and all music education.

Let us look at the record and see how it all started. Those of you who were present at the Music Educators National Conference at Chicago in 1928 well remember the shock that came to us when Petrillo, then President of the Chicago Federation of Musicians, demanded payment of \$600.00 for a 50-piece "standby" union orchestra as the price for permitting the National High School Orchestra to broadcast a program to their parents back home.

I paid the \$600.00 personally (with the help of Mr. Giddings) and arranged to tell the radio audience about the hold-up. But the officers of the Conference, fearing reprisals by the union, ordered me to keep my mouth shut and refunded the money I had paid for the privilege of talking.

The policy of appeasement consistently followed by the Music Educators National Conference is bringing the same kind of results as did the same policy pursued by nations which led to World War II. As with the Dictators, Petrillo gained more power and confidence with each new victory.

By 1937 Petrillo had become a member of the National Executive Board of the American Federation of Musicians, where he was able to block the national code of ethics proposed by the MENC to eliminate friction between school and union musicians. By 1940

he had become President of the A. F. of M., with absolute control over all

union musicians in America.

The constitution and by-laws of the

## Boomerang



Reproduced Courtesy Chicago Daily News

A. F. of M.  
lute power  
make his  
expel any  
without c

Possess  
trillo, in  
school ba  
air—inclu  
gram, "M

These  
nation th  
tire count  
of talking  
a Senate  
crete acti  
citizens.

For fo  
Petrillo  
nearly ev  
cause no  
"stick hi  
fight. To  
tors hav  
individu  
distribut  
support o  
lost ever  
quit.

The sc  
entitled  
including  
expressio  
battle to  
constitut  
ticularly  
to prote

Do yo  
attempt  
tion in

Let's l  
constitut  
of M. r  
teaching  
Novembe  
quoted  
"We do  
lessons."  
(Januar  
United S  
designed  
placed t  
union's  
musical  
viciously  
to punis  
for legi  
The sig  
persona  
the fiel  
first tim

A hov  
from th  
invaded  
North C  
tion?  
Did the  
mention  
it?

Who  
trillo f

A. F. of M., which gives Petrillo absolute power to change the constitution, make his own laws, and suspend or expel any or all members or officers without consulting anyone.

Possessed with such authority, Petrillo, in the fall of 1942, barred all school bands and orchestras from the air—including the MENC's own program, "Music and American Youth."

These acts brought a wave of indignation that spread throughout the entire country. There was a vast amount of talking and editorial comment—and a Senate investigation—but no concrete action by any organized group of citizens.

For four long years I have fought Petrillo almost alone, even though nearly everyone was sympathetic, because no one else seemed willing to "stick his neck out" by entering the fight. To be sure many music educators have written their congressmen individually. Since last October I have distributed more than 40,000 pleas for support of pending legislation. I have lost every battle so far, but I haven't quit.

The school musicians of America are entitled to their constitutional rights, including the freedom of speech and expression. It is every American's battle to prevent the violation of our constitution. All of our citizens, particularly our educators, are duty bound to protect our youth from oppression.

Do you believe that Petrillo will not attempt to take over all music education in America?

Let's look at the record again. The constitution and by-laws of the A. F. of M. makes no mention of music teaching as a concern of the union. In November, 1944, Mr. Petrillo was quoted in the press as having said, "We don't stop anybody from giving lessons." Two months later however (January 19, 1945) four days after the United States Senate had passed a bill designed to curb his powers, Petrillo placed the National Music Camp on the union's unfair list and ordered union musicians not to teach there. Obviously the purpose of this order was to punish me for having led the fight for legislation limiting his authority. The significant fact is that Petrillo, by personal edict, extended his *rule into the field of music education*—for the first time.

A howl of protest was to be expected from those whose territory had been invaded—but was there? Did the North Central Conference take any action? Did the officers of the MENC? Did the Music Educators Journal even mention it? What did you do about it?

Who do you think will prevent Petrillo from controlling music educa-

## If You Are Old Enough to Think for Yourself, Think Now, Then Act

On February 21st, the House of Representatives passed, by a vote of 222 to 43, a bill prohibiting coercive union methods commonly practiced by James C. Petrillo as head of the American Federation of Musicians.

Practices forbidden in the bill, under penalty of a maximum fine of \$1,000, or one year in jail for each offense, include among others, demanding pay for stand-by orchestras in connection with broadcasting by non-union orchestras in charity and non-profit programs; restricting non-commercial educational and cultural programs.

These points apply directly to the Interlochen situation, as well as to hundreds of other instances when high school bands and orchestras, as well as prize winning school musicians have been denied the privilege of broadcasting, or even taking part in civic activities, where no payment for services was involved. Even Army and Navy Bands, it was brought out in the debate, have been stopped from playing in memorial services for the war dead.

But school musicians and school music directors must not be deceived by the glaring headlines which appeared in metropolitan newspapers throughout the country on February 22nd announcing the passage of this bill. Remember it has only passed the House. It must now be passed by the Senate and approved by the President of the United States before it becomes a law. Many believe that it may not pass the Senate in its present form. And here is opportunity for every school musician to assert his position in national affairs by writing and petitioning the congressmen from your respective states to vote for the passage of this bill without such modification as will render it useless to our cause.

If you are in favor of this bill, now is the time for consolidated, constructive action. There must be no delay. The old "strike-while-the-iron-is-hot" was never more pertinent. Write the senator from your state today and urge others to do likewise. You value your citizenship. Use it.

tion if the music educators themselves fail to oppose him?

I do not wish to go on record as opposing organizations among teachers for economic protection. Teachers' unions may become necessary to insure proper living standards among educators. If so, let us see that they are organized along democratic lines and that the members are protected against dictatorship.

Because I dared to challenge, Petrillo determined to destroy the National Music Camp—first by banning broadcasts, then by barring union musicians from teaching there. Neither plan worked. His latest act was to expel me from his union—after 37 years of membership—for the stated *offense of teaching music to children at Interlochen*.

We dare not sit back and breathe a sigh of relief when we hear that another bill has been introduced in Congress. There have been dozens of such bills. Their purpose is usually to quiet public clamor for justice. They mean absolutely nothing unless they are passed by both the Senate and House of Representatives and are then signed by the President.

Our senators and congressmen will vote the way their constituents back home demand that they vote. The way to assure rightful legislation is to see that every honest citizen in the community is thoroughly acquainted with

the facts, then see that he lets his representatives in Washington *know* how he feels about the issues at stake. We music educators are not organized to exert political pressure in Washington. We cannot afford paid lobbyists. Petrillo can.

Thirty million school children and their parents can exert more political influence than any pressure group in the country. This is the *children's battle*. Give them the facts and let them feel that they have the responsibility of influencing their congressmen—an excellent experience in democratic procedure.

The MENC has done nothing officially to combat Petrillo's intrusion into the field of music education. Nor has any other educational organization done anything but talk. Not one person representing education was present at any of the congressional hearings at which I testified—giving the impression to the members of Congress that I was totally without support from the educators of the country.

I'm not asking anyone to fight my battles for me. But I am warning you that *you must fight for your own liberty and for the right to follow your profession*.

We music educators have become the victims of aggression. Are we willing to surrender without a fight? I mean, *are you?* I'm not.

# How to be a MUSICIAN

## In 3 Easy Lessons

### Triple Tongueing

● ALL METHODS OF TRIPLE TONGUEING give the tongue stroke as TTK, TTK. This means two forward strokes of the tongue with the K used on only one backward stroke. By far the better method is TKT KTK, with the accent on the first stroke of each group. This method uses the double-tongue method of TKTKTK, the difference being the accent on the first T and the second K. This method uses an even number of Ts and Ks, whereas the old method employs four Ts and two Ks. It is obvious to a serious student that the old method leaves out one of the Ks, and, inasmuch as the K is lost, we have that much lost motion. Figured arithmetically the new method is one-third faster, because we use all back strokes of the tongue (the K being called a back stroke) as well as all front strokes. And the accenting of the K soon tends to develop the much needed K and certainly produces a much smoother set of triplets.

Now the overlooked part of triple tongueing is this: A good performer will play twenty-four notes or eight sets of triplets per second. This uses up twenty-four backward and forward tongue strokes of twelve each at my method. But, when played on, say middle A concert, there are 440 lip vibrations per note. Multiply this by twenty-four and we have the astounding number of required lip vibrations of 10,560 *per second!*—as against only twenty-four strokes for the tongue! It is very plain then that triple tongueing requires first a highly developed lip which vibrates instantly. Long tones over a wide range are the answer. The tongue is used all day in talking, eating, etc., and is already a well developed muscle. You probably have a rapid tongue right now and still cannot triple tongue. The answer is in the lip.

### Artists Are Made, Not Born

There is a "Grammar of Music". Learn it and you become an artist. We have, in music, notes and phrases

closely related to parts of speech such as nouns, verbs, objects, prepositions, articles, modifiers, etc. As you read any printed page of reading such as this one you give an educated accent to all words and phrases and punctuations; and when this Grammar of Music is learned you will likewise play in an educated manner.

I have given this lecture with demonstrations at many band clinics and have had the gratification of almost universal appreciation from interested band leaders and students. Many have acclaimed it as the most forward-leading development in the field of musical rendition. The "Grammar" is not at all difficult to learn. It is based on simple and logical rules. Many artists play correctly without having analyzed the reason "why". This Grammar removes all doubt and presents the reasons carefully and clearly. I first printed a brief outline of this in the conductor's score of "Building the Band Book", published by Rubank, Inc., Chicago, Illinois. This was done after many consultations with my good friend and eminent instructor, H. A. Vandercook. (Bandmasters and musical students throughout the world owe an unrepayable debt to Mr. Vandercook, whose practicable and intelligent instructions have so advanced the art of playing music.)

Briefly: There are no two notes in music, the one following the other, which receive the same stress or accent. This is similar to the statement, there are no two words, the one following the other, which to make grammatical sense employ the same stress or accent. We say "BIRDS fly", or, "Birds FLY". "Boys RUN", or "BOYS run". These two words would be equivalent to two music notes. And this same formula applies to any number of music notes or any number of

By *Ed Chenette*

Bandmaster  
Shamrock, Texas

words. Two words such as "a dog" would employ, in 2/4 time, an eighth and a quarter note. We strike the "a" lightly the same as we would pronounce it lightly. Children who have not yet learned the difference between an article and a noun would pronounce these two words very similarly, as A DOG, and likewise the player who has learned no better will play them with the same monotony.

One very simple grammatical rule of music is to play notes in volume according to their sizes. A half note is not only twice as long but is also twice as loud as a quarter note. This again is akin to an article and a noun in regular grammar. When music is correctly written by a man who knows how to write it (especially in songs), he will place the proper words under the proper notes, and band people, lacking the words, place the proper grammatical stress on the proper note.

We say a measure of 4/4 time has the weight of twenty-six. The four quarter notes in this measure get the accent or stress of Eight, Six, Seven, Five making a total weight of twenty-six. In like manner the two half notes would receive the weight of fourteen and twelve, being the added value of the two quarter notes in the first and second parts of the measure. Now if we use a quarter, a half, and a quarter, we get eight, thirteen, and five. The weight, stress or accent of any part of a measure always remains the same. When we want to change the phrase of the music we change the location of the notes. For instance; we will set these four words to music: "Do you love me?" First, using four quarter notes, on beats 1, 2, 3 and 4 we get this expression, "DO you Love me?" Second we use a quarter rest, then notes on the 2nd, 3rd, 4th, and 1st beat of the *next* measure. Then

we have,  
two quart  
3rd and 4t  
2nd beats  
have, "Do  
three quan  
on the 4t  
notes on  
beats of  
have, "d  
down in a  
and you  
grammar  
ALWAYS  
according  
measure.  
to put int  
ference it  
Just unb  
"made" an  
it. And  
from pic  
this you  
Please no  
each mea  
gin the  
weight is  
as agains  
primary a  
In all  
bass drum  
In one m  
half, and  
is 8, 13, 5  
ter, a qu  
quarter:  
1 and 2 f  
ference ti  
This time  
ond stro  
(second  
is 13, and  
a quarter  
music.  
I wish  
and your  
We woul  
musical  
possible  
ably help  
a senior.  
one good  
band, or  
coveted  
before le  
of "Stars  
are four  
introduc  
to just g  
a bright  
to shadi  
artistry.

Those  
drummer  
actly the  
right st  
person v  
"fiddle g  
never al  
the com  
both han



we have, "do You Love ME?" Third: two quarter rests, and notes on the 3rd and 4th beats, also on the 1st and 2nd beats of the next measure and we have, "Do you LOVE me?" Fourth: three quarter rests, one quarter note on the 4th beat, and three quarter notes on the first, second and third beats of the next measure, and we have, "do YOU love Me?" Copy that down in a music staff in blank rhythm and you have the foundation to all grammar of music. You will note that ALWAYS the accents are the same according to certain places in each measure. So this is simple and easy to put into practice. And what a difference it makes in the interpretation! Just unbelievable. This is artistry, "made" artistry. No guess work about it. And when your entire ensemble from piccolo to bass drum employs this you have something beautiful. Please note that on the third beat of each measure I used a capital to begin the word. This is because its weight is 7, or the secondary accent, as against 8, the first beat being the primary accent.

In all parts, and especially for bass drum we find this: 4/4 cut time. In one measure we have a quarter, a half, and a quarter note. The accent is 8, 13, 5. Now we will write a quarter, a quarter, a quarter rest, and a quarter: The drum hits on the notes 1 and 2 in both cases, but what a difference there is when played correctly. This time we get 8, 6, 5. Thus the second stroke on the syncopated beat (second note) when it is a half note is 13, and when the same stroke is on a quarter note it is only 6. That is music.

I wish that I could meet all of you and your bands and teach these things. We would advance note players on into musical performers in the shortest possible space of time. It is unbelievably helpful, either to a beginner or a senior. Its application is what lifts one good band above another good band, or speeds a soloist on to the coveted first division. Just a word before leaving this: the introduction of "Stars and Stripes" is FF, yet there are fourteen degrees of accent in the introduction. Have you been content to just go thru it FF? You have used a bright RED color with no regard to shading, and the rendition lacks artistry.

### Drums

Those who know me know that my drummers hold the left stick in exactly the same grip as is used for the right stick. I never have changed a person who has already used the old "fiddle grip" for the left hand, but I never allow a beginner to use any but the common sense right hand grip for both hands. Some have disagreed with

this, but I have yet to hear one logical argument against it. Generally they are content to say, "It always has been done the same way". Our Dads said the same thing of the kerosene lamp, the horse and buggy, and the wood burning stove.

Going on: A "snare" is put on snare drums for two reasons: First, to produce a combination snare and drum sound. Second, to remove the pitch of the unsnared drum. For a drum without a snare does have a pitch, yet it has no key. That is, whatever the general make or condition or tension of the drum may be, that is its pitch. And this pitch has no melodic or harmonic change. It remains as is. (I am now speaking of the "unsnares drum" only). Thus a band program employing many keys and many modulations would find the one tone "Tom Tom" drum out of tune in every key but one. Thus the snare was added to break up this pitch. Now, the thing I am getting to is this: we should "snare" the bass drum and get it in a neutral state, devoid of any pitch. We do not want the rattle of the snares on a bass drum, but we must break the pitch of it. Our present bass drums, constantly played, would wreak havoc in a symphony orchestra. And again: Over the radio or on the fields we get the BOOM, BOOM of the base drum, 'way out of proportion to all other instruments. Add a snare to it and that will be done away with entirely. You will note that the snare drum does not "carry" beyond that of other instruments. This is because its primary or initial tone is broken up into partials, thus eliminating its carrying power. When bands from the first chair to the last utilize the Grammar of Music we will find but little need for continual drum and cymbal beats. Oh yes: In the band room a cymbal may sound louder than a bass drum, though we do not hear it from far off. In reality it is louder because it makes a lot of sounds at once, all of which are in conflict with each other and quickly kill each other off. This is "irregular vibration" or, acoustically speaking, "noise." The bass drum as we now have it has a pitch just as I described in the "snare drum" minus the snare. It then is out of tune almost all the time. It couldn't be otherwise. "Snare" it and break up its pitch.

On reeds I could tell you to use an open lay mouthpiece and a soft reed for beginners; a medium lay and medium reed for secondary students; and a Close Lay and a stiff reed for the better players . . . plus a lot of other things, but I must close. I am always glad to hear from all who will so outline their questions as to be

answered on the same sheet, and who enclose also a self-addressed, stamped envelope.

## Improved Sansone French Horns



Now Ready for  
IMMEDIATE  
SHIPMENT

Single F . . . . . 3 and 4 Valves  
Single Bb . . . . . 4 and 5 Valves  
Double Bb-F . . . . 4 and 5 Valves

NEW FRENCH HORN  
MUSIC PUBLICATIONS

Full Line Sansone Mouthpieces  
For All Instruments—Now Ready

CATALOGUES SENT ON REQUEST

Sansone Musical Instruments, Inc.  
1658 Broadway New York 19, N. Y.

### Terms of Subscription

Per year \$1.50      2 years \$2.50  
Foreign, per year \$2.00

Subscription orders accepted  
only when fully covered by cash.  
The SCHOOL MUSICIAN is published  
monthly except July and  
August. Mailing date generally  
the 10th of the date month.

Name .....

Address .....

Town ..... State .....

Return this coupon at once with check  
or money order for a full year's subscrip-  
tion or renewal.

# Music and the Seven Senses

By *Hank Karch*

Secretary-Treasurer, American Guild of  
Banjoists, Mandolinists and Guitarists  
Cincinnati, Ohio



Mr. Karch

● MUSIC, TO ALL NORMAL PERSONS, has been heard and appreciated from childhood through their sense of hearing. To be able to play music on any instrument, other senses must be exercised. These senses, in order to function properly, must be developed until they equal the sense of hearing.

The first sense to develop is sight, to be able to read and understand the written page of music. This sense, when highly developed, will enable one to read music as fluently as reading an article from the newspaper. The next sense to develop is feeling; to be able to find the notes at the frets of a stringed instrument, the keys of a keyed instrument, or the feel of the notes and tones of the violin, trombone or wood-wind instrument. This can only be successfully developed by FEELING for the notes and not looking where your fingers skip from note

to note on the frets, keys or finger-board. These three senses should be developed separately, and then synchronized simultaneously.

How many times has a teacher given an assignment to a student and the student said, "Oh, I don't want that piece, I don't know how it goes!" Indeed! The reply should have been, "Is that so? Well now, can you read the notes? Fine! Of course you know where they are on your instrument? Swell! And you know how to count the beats? Yes! Now, you take the piece home, study, read, play and count it correctly, and you'll HEAR HOW IT GOES!" Many teachers take the easy out, give the students something they fancy, and wonder why they never become sight readers.

This experience might bring in the other two senses—taste and smell. Naturally students as well as listen-

ers, whether musicians or not, have tastes for music, and on occasion may turn up their nose at some selections.

In the performance of music, the most difficult and neglected subject by both teachers and students is the timing, or rhythm, the synchronizing of the beats and fractions per measure, which employs all the senses, and the ability to count at the same time, out loud or silently, or both.

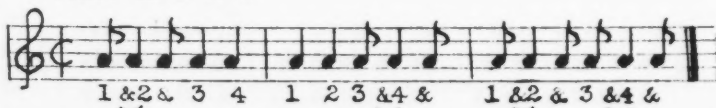
Let's take stock of the average player, be he or she professional, amateur or student. They have played more than they have actually read music, therefore they play better than they read. They have read more than they have actually counted the beats, therefore they can read better than they count. When they have read as much as they have played, they will read as well as they play. When they have actually counted as long as they have read, their counting ability will equal their reading proficiency. WHEN AND IF they reach the equalization of all three, they will produce music, and not before.

RHYTHM, the most difficult of all, might be termed a "sixth" sense. During a lesson to a youngster of 8, the subject of the senses came up. When asked to name several of the senses we must use to play music, he replied, "Hearing—Seeing," and after deliberation looked up hesitantly and said, "Rhythm!" How truly he spoke, as rhythm may really be an acquired sense.

You can pass by any studio and listen to a lesson, elementary or advanced, and what seems to be the difficulty? RHYTHM! The hardest study and the LEAST developed. The easiest method of teaching rhythm is

(Please turn to Page 20)

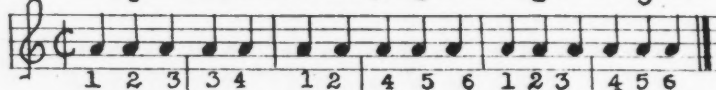
## Pulse in 4 or 2



## Pulse in 4 or 2



## 3 Pulse in 2 only 3 3 3 3



## Simplification of combination of 4/4 and 6/4



# HERE'S WHY KING DAVID *Leader* BATONS ARE SUCH SENSATIONAL SELLERS

(1.)  
"EXCLUSIVE  
"FEATHER - LIKE"  
WEIGHT — conduct  
for hours without  
tiring!

(2.)  
MICROMETER-EXACT  
TAPER BALANCE —  
pleasant to hold —  
inspiring to lead with!

(3.)  
FINEST MAPLE  
STRAIGHT GRAIN —  
thoroughly seasoned  
— will not warp!

(4.)  
PERMANENT WHITE  
DUCO FINISH — for-  
ever beautiful.

Baton with Exclusive "Feather-Like" Balance



No wonder orchestra leaders are buying them BY THE DOZEN! Before we designed King David Batons we asked dozens of prominent band leaders just what they wanted in a baton. They told us. We followed their ideas—and added a few of our own. Never before have there been batons like these!

"I honestly feel that your King David Baton is 'tops' in balance and weight. One of the finest I've ever found."

LAWRENCE WELK  
WGN

"I find King David Batons worthy of every orchestra leader's praise and I would not be without mine."

REX MAUPIN  
Blue Network

"King David is the best baton I have ever used."

DEL COURTNEY  
Mutual Network

"This lightweight and perfectly balanced baton enables me to conduct for hours without tiring. Wouldn't be without it."

LOU BREESE  
NBC

Also used by many  
other famed leaders!

## 6 Popular Styles

No.	Retail Price
1B—Tapered Cork Handle—20"	\$0.80
2B—Tapered Cork Handle—22"	.90
3B—Pear Wood Handle—20"	.75
4B—Pear Wood Handle—22"	.80
5B—Pear Cork Handle—20"	.80
6B—Pear Cork Handle—22"	.90

Available at Your Favorite Store or Direct

DAVID WEXLER & CO.

1243 South Wabash Ave.

Chicago 5, Illinois



# Register Bridge

By *Willard Robb*

**Band Director and Instructor of Wind Instruments  
Northwest Missouri State Teachers College**

One of the fingering problems which gives the beginning clarinet student considerable trouble is the break between second space A and third line B. Because of the involvement of all the fingers, the embouchure is often disturbed when this change is made. This leads to unevenness of tone quality, and to faulty intonation of one or both notes.

At the Northwest Missouri State Teachers College we have developed a series of exercises which have been found to be of assistance in accom-

plishing a smooth transition between registers. These exercises provide for the placing of an increasing number of fingers upon the instrument. They are quite simple; but if practiced in order, they will assist both beginning and advanced students to effect a smooth passage in both directions between A and B. The exercises:

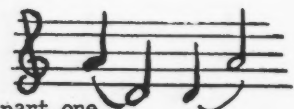
## I. part one



## II. part one



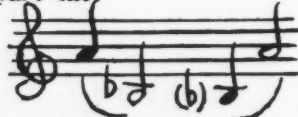
## III. part one



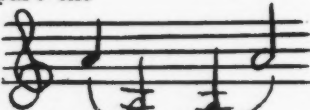
## IV. part one



## V. part one



## VI. part one



## VII. part one



## VIII. part one



## IX. part one



The two parts of the exercises are identical except that the left thumb is added to the register key in *part two* each time. If they are followed faithfully for a few weeks, the student will find his middle-register playing will be considerably improved.

## part two



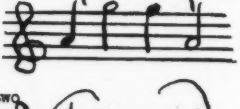
## part two



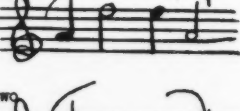
## part two



## part two



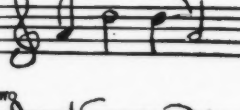
## part two



## part two



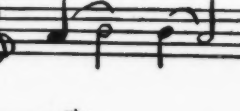
## part two



## part two



## part two



to explain march tempi, 2/4, 4/4, or 6/8. Any normal person is somewhat adept at marching or dancing. Explain the accented pulse of each tempo, how the left foot steps off on the first pulse, the right foot the second. Explain how the notes of the melody come in between the pulsations. Everybody knows the value of money. Take several dimes and nickels, call a dime a quarter note and a nickel an eighth note. Arrange them in various rhythmic patterns of beats in 3/4 and 4/4 and see how quickly they grasp the idea of the counts. Take a ruler, baton or pencil, and tap out on the music stand or table the notes as they occur, counting out loud, but not tapping any note getting more than one beat. The result will be the

actual rhythm. The writer has had any number of students recognize a piece of music from just tapping the rhythm, with no audible tones whatsoever. Get your students to listen to a recording or radio program of music and have them study the rhythm and tell you the time signature. Take any student in the intermediate grade and give him an opportunity to direct your orchestra. Show him the rudiments of the baton, how to describe the beats, keeping them steady, and observing the speed of the pulse.

Three essential points to consider for teaching and learning rhythm are:—

## 1. KNOW WHAT THE COUNTS

ARE! 2. COUNT! 3. KEEP THE PULSE EVEN!

TALENT might be considered as a sixth or seventh sense by some. The dictionary defines the word Talent as:—Mental Capacity—Eminent Ability—Cleverness—Skill—and "Gift." The word "Gift" is often erroneously thought of as 100% of the definition. With each of the five definitions having a ratio of 20%, perhaps "gift" would be nearer to 2% and the remaining 98% hard work and effort.

On page 18 are several examples of the most difficult rhythmic passages a teacher has to explain. It is surprising to acknowledge that in instances, even a teacher will call an eighth note occurring first in a measure an "&" count.



Buy Another  
Bond Today!

# School Music News

Section of The School Musician

Music for  
Your Public

VOL. 17, NO. 6

MARCH, 1946

PAGE 21

## Rabinof, Noted Violinist, Presents Concert with McAllen, Texas, Band

By Dorothy Sharp  
Band Reporter

McAllen, Texas—The McAllen High School Band, under Music Supervisor Gene A. Braught, was honored in presenting Benno Rabinof, one of America's great violinists, and Sylvia Smith, pianist, in a concert on Feb. 1st. An overflow attendance acclaimed the artistry of the great violinist and commented on the beauty of tone drawn from his violin, which is one of the three famous "Sister" violins.

### Benno Rabinof

Benno Rabinof was born in New York and received his entire musical education in this country, beginning to study the violin at the age of three. He was one of Leopold Auer's most outstanding pupils and played under the Maestro's direction when making his debut in New York. He has appeared with the leading orchestras of America and is widely known for his numerous concert tours as well as his radio engagements. Wherever he has appeared he has received the unreserved plaudits of his public, and his growing popularity is evidenced in the heavy schedule he is called upon to fill each season.

### Sylvia Smith

Sylvia Smith, young American pianist, made her debut in Paris in 1937, after which she appeared in Town Hall in New York as well as in numerous concerts throughout the United States, receiving  
(Please turn to page 28)

## Fourteenth Annual Tri-State Festival Scheduled for April 4th-6th at Enid

Enid, Oklahoma:—One of the greatest events in school music in 1946 will be held here on April 4, 5, and 6, when thousands will throng to Enid for the Fourteenth Annual Tri-State Band Festival. Festival officials anticipate a record registration of school musicians in the many competitive events scheduled, and predict

### "Juggling K. P." Returns

Brooklyn, N. Y.—Larry Weeks, famous baton twirler and juggler, has returned to the United States (and to Brooklyn, too) after two years overseas with Irving Berlin's "This Is the Army" show. Mr. Weeks was with the show from its premiere on July 4, 1942, at the Broadway Theatre in New York City to its closing performance at the Honolulu Stadium in Hawaii on October 22, 1945. During that time the show covered 19 different countries, traveled 100,000 miles, and gave over 1,200 performances, playing to well over two million people. As the "Juggling K. P." Mr. Weeks twirled a kitchen mop and juggled everything found in an Army kitchen. He reports that he met fellow baton-twirlers all over the world—even in India where a swinging sabre takes the place of the more conventional baton.

that the influence of peacetime atmosphere will add a jubilee note to the proceedings which has been sorely missed in recent years.

A corps of nationally prominent men have been selected as adjudicators, guest conductors, lecturers and soloists. Among musical luminaries slated for appearances during the festival are Dr. Frank Simon, Cincinnati Conservatory of Music; Dr. A. Austin Harding, University of Illinois; Dr. Archie N. Jones, University of Texas; Orlen Dalley, Kansas State Teachers College; Dr. Noble Cain, Chicago, Ill.; Gerald R. Prescott, University of Minnesota; Dr. Earl D. Irons, North Texas Agricultural College; Dewey O. Wiley, Texas Technological College; Major Ed Chenette, Shamrock, Texas; George F. Wingert, Jr., recently discharged Army bandmaster; Gustave Langenus, New York City; and William F. Ludwig, Chicago, Illinois.

Phillips University of Enid will play the role of host to the young musicians, while the University Band will provide a well-organized corps of young men and women to conduct the contests.

A generous program of events is scheduled for the three day meeting, giving serious student musicians every opportunity to compare their talents with others, as well as providing a richly stimulating and entertaining program of all types of music.

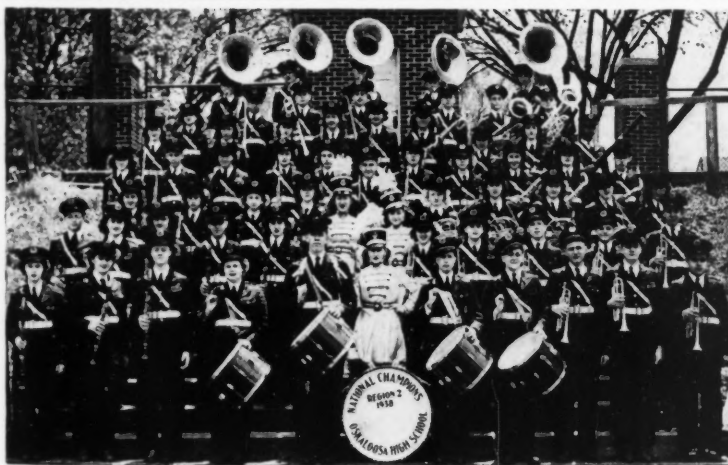
As well as contest events for every instrument and vocal and instrumental combinations, the program includes a "Million Dollar Parade" with all bands and drum corps participating, and on Saturday night, April 6, the Festival Grand Concert with massed band, orchestra and chorus performing under the direction of the various famous guest conductors.

The Tri-State Festival was organized at Phillips University in 1933, and in succeeding years its popularity grew to the extent that the event now has outgrown the proportions of a sectional festival. It has drawn school bands from the entire Southwest area, and prominent musicians from every section of the country have appeared as guest artists and conductors.

Kearney, Nebraska.—The 50-piece Kearney high school symphonic orchestra presented a special concert in the junior high auditorium on February 11. S. K. Lotspeich was responsible for the splendid directorship. Feature numbers were: Johann Strauss' popular Tales of the Vienna Woods; a part of the Haydn Military Symphony, and the fiery Russian Sailor's Dance by Alere. Eugene Ellsworth, of Lincoln, appeared as guest soloist.

Mr. Ed Kehn of Arvada and Mr. Robert L. Landers of Denver were on the clinic staff at the annual clinic held by the music groups of Scottsbluff and Alliance, Nebraska.

## Champions for 6 Straight Years, They'll Try Again



This Oscaloosa, Iowa, High School Band and its director, Ivan D. Kennedy, are eagerly anticipating the resumption of contest activities. If past records are any indication of a band's abilities they should go to the top again this year. From 1938 to 1942 the band won three national and three state championships—all in Class A competition, and in 1944 received the Music War Council Citation for their contribution to the war effort. And they'll be out after more trophies in 1946!

## NEWS From the Magnolia State

### State Contest Resumed on Pre-War Basis This Year

Word was received from the Secretary of the Executive Committee that the Mississippi State Band Contest this year would again return to Jackson and it would be conducted the same as before the war. This is very good news for the Mississippi bands. The contest will be held for all four classifications of bands during the week of April 30-May 3 inclusive. It is expected that some 50 bands will register for the contest.

### Joint Concert Commended

On Monday, March 18, the Saint Stanislaus School Band and the Bay St. Louis High School Band presented the annual joint concert, an event which is sponsored by the local Rotarians.

The whole affair was acclaimed to be a grand success. The number of students participating was 85. The attendance was very good.

Some of the most interesting selections played were *Poet and Peasant*, *Student Prince Overture* and *March Cpourageous*. Choral students from both schools offered some very interesting chorus numbers. Two outstanding piano students, one from each school, were given the honor of appearing on the program as soloists.

### Speaking of Festivals— "Might As Well Be Spring"

An example of the enthusiasm generated by the prospect of resuming state-wide contests is the Florida State Band Contest, which is being held on April 4, 5, and 6. After four years of marking time bandmasters and students are eagerly anticipating this year's meeting in St. Petersburg. Events scheduled include concert, drill and sightreading for full bands, solo and ensemble contests, and massed band concert and parade.

### By Brother Romuald Bay St Louis, Mississippi

#### Skipworth Returns to Kosciusko

It was good news to the students of the Kosciusko High School Band when they were told that their former director had been discharged from the service and would be back as their director.

Mr. Skipworth had charge of the Kosciusko Band for several years prior to entering the armed forces. During those years the Kosciusko band developed into one of the best class "B" bands in the state. It captured Superior Ratings in both concert and marching competition for several consecutive years.

During his years of service in the armed forces Mr. Skipworth devoted most of his time to music in one of the outstanding service bands in the country.

### Miss. Band Goes to New Orleans for Mardi Gras

The Saint Stanislaus Band has accepted the invitation to take part in two of the Carnival Parades staged in New Orleans during the Carnival Season. Mardi Gras (Carnival) celebrations as it is called in New Orleans, will begin on Thursday, February 28, and go on till midnight Tuesday, March 5. Every day some large organization stages a huge parade. There is plenty of competition as to which parade will have the most elaborate and expensive floats. The day's celebration is climaxed by a very formal ball at the municipal auditorium.

On Friday night, March 1, the Saint Stanislaus Band will lead the parade for the "Krewe of Hermes." On Sunday afternoon, March 3, they will again lead the parade for the Mid-City "Krewe."

These parades follow a route through the business part of New Orleans and cover from six to eight miles. (Pretty tough on the bass horn players and drummers.)

### Twirling Dervish



Rodney Ranson, Drum Major of the Saint Stanislaus Band of Bay St. Louis, Miss., is a versatile band man. A fine twirler, he twirls two and three batons at the same time, plays solo flute, and acts as Student Conductor.

### Clarksdale Director Makes Scale Contest Big Success

Clarksdale.—"Have you learned your scales yet? Was he very strict on you?" These are the questions which are being asked around the Clarksdale High School Band Room.

Mr. Simon Kooyman, a finished musician and a fine composer, has served as band director of the Clarksdale High School Band for twenty years. He maintained one of the largest and best bands in the state up to 1941, when war conditions compelled many students to move away from Clarksdale and thereby made it impossible to train sufficient material for replacement.

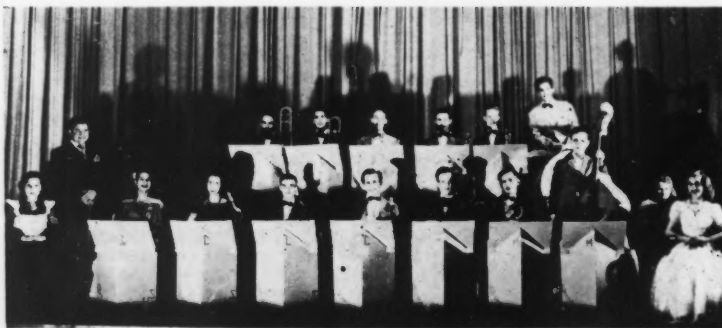
In a way of building up intonation and technic among the students, Mr. Kooyman has been conducting contests in various musical subjects and instrumental difficulties common to young musicians. Recently a scale contest was held. It lasted one week. The four top winners—Shirly Fant, 15 scales; Billy Mobley, 13 scales; Donald and Billy Connors, 10 scales—were awarded a trip to Baton Rouge, La., where, with their director, they will be guests of the Point Coupe School Band in a broadcast program from the Baton Rouge station. The contest next month will be on musical terms.

Mr. Kooyman suggests that directors who find it hard to interest their students in the study of theory and practice of technic try this method. The improvement that students make in a month is remarkable.

### Great Artist Series

The Great Artist Series, presented by Roland E. Chesley, Utica, will give an opportunity for hundreds of boys and girls in Central New York to hear six of the outstanding music programs of the 1946-47 season. In a recent announcement, Mr. Chesley has provided at a cost of only \$3.00 (plus tax) Fritz Kreisler; Frances Greer and Robert Merrill; The Ballet Theater; The Baltimore Symphony; Arthur Rubinstein; and the Icelandic Singers.

### Dance Band of Biloxi, Miss., High Wants Competition



Here is the Biloxi, Mississippi, High School Dance Orchestra of whom you read in the February issue. The orchestra is under the direction of Mr. Marion Carpenter, music department head at Biloxi, and plays for all school social functions. Although the students play just for the fun of playing, the orchestra netted over \$1,000 for the music department last year. Mr. Carpenter and Student Director John Stewart are planning to issue a challenge to other school dance groups to compete with their music-makers on a contest basis. Any takers among dance bands anywhere?

# School Music NEWS from N. Y.

By Frederic Fay Swift  
Ilion, New York

## Contest for Composers

The fourth annual Publication Award Contest of the Composers Press has just been announced with a prize of \$100.00 plus publication with full royalty contract covering the work. Compositions may be in any one of three forms: Song to a secular or sacred poem; Anthem; or Quartet for two violins, 'Cello, Flute or Clarinet. Time limit 5 minutes.

For additional information, write the Composers Press, 853 Seventh Ave., New York City.

## Festivals Scheduled

Wayne County will hold its festival at Williamson. Date to be set. The adjudicators and guest conductors will be: Dr. Charles O'Neill, Potsdam State Teachers College and Dr. Lloyd Sunderman, Oswego State Teachers College. During the day, various individual groups will be auditioned with massed groups in the evening. Chester Robb, Newark, is the chairman of the county.

## New York State Notes

Frederick Fennell, director of the Eastman School of Music Symphonic Band has recently returned from USO activity as a part of the War program in the Pacific Area. On February 9th the Band, directed by Mr. Fennell presented a very thrilling concert. The Eastman Theater was packed with "standing room only" and especially enthusiastic were the student members of 22 school bands who have traveled to Rochester to hear the program.

Ilion Varsity Choir will present a concert at Rome, New York, on March 24th. It will also give a broadcast over CBS Station, WIBX, Utica, on April 5.

Congratulations are due the Senior H. S. Band of Freeport, L. I., directed by J. Maynard Wettlaufer, for the fine full page spread given them in the New York World Telegram. Plans are also under way for the same group to be given a pictorial re-

## Conversation Piece



"Let's talk this thing over," says one bassoon to another in a friendly, woodland setting. The photo was taken last summer at the Ernest Williams Music Camp, Saugerties, N. Y.

view in one of the leading picture magazines.

An area program involving soloists from several schools as well as major organizations in the area, will be held at Rensselaer Senior H. S. on March 22nd. Herman Gresens is the chairman and Frederic Fay Swift, Ilion, is the guest conductor and adjudicator.

Edward R. Gott, Director of Music, Livonia, has announced a county wide festival scheduled for April 13th at the Genesee State Teachers College. Elvin L. Freeman, Pulaski; and F. F. Swift, Ilion, will be the adjudicators and Guest Conductors. It is expected that about 1000 boys and girls will participate in the massed programs.

## No Room for Civilians

### An Editorial

According to recent information reliably received from three colleges, the Music Departments are completely filled with returning veterans who desire to continue their study of music. . . .

No one is hinting that these worthy sons of Uncle Sam should not be given such an education, but every music teacher in the country is a little worried about what we can do for the boys and girls in our high schools who will graduate this year and who desire to enter the field of music.

Within the past two weeks we have had interviews with three students (two from other schools than our own) who desire to enter college only to learn that they cannot do so—the enrollments are filled.

The question is not one of "first come, first served." It is of greater significance than that. Either we should have more and larger music departments in our Universities and Colleges, or we should place a higher standard on ability and marks before we let students into these institutions.

It is not a question of what to do with the returning GI; it is a question of what to do with the college material civilian who desires to study music.

Any suggestions from the readers would be greatly appreciated.

Frederic Fay Swift.

## Pulaski Group Typical of New York Contestants



Typical of the 1945 All-State Bands in New York is this band unit of the Pulaski High Schools. More than 1,000 boys and girls from 400 high schools participated in these programs in New York State last fall and even more contestants are expected this year.

## Gulf Coast Choral Clinic Draws 200 Students



The annual choral clinic sponsored by the Mississippi Coast Music Directors Association was held in Gulfport, Miss., on Feb. 8 and 9. Dr. Barrett Stout, Director of the Music Department at Louisiana State University, was the guest conductor. Two hundred students representing ten coast schools formed the mixed choruses of this clinic. Dr. Stout gave these student vocalists many fine points on the fundamentals in singing. The clinic closed with a concert open to the public, including solos and presentation of awards.



# School Music News from ILLINOIS

By Raymond Carr  
Glen Ellyn, Illinois

## Prairie State Personalities

The Joliet, Ill., grade school band of ninety players journeyed to the southern part of the state February 15 and 16, to give two concerts for the division clinic of the Illinois Music Educators Association at West Frankfort. The performers and their director, Charles S. Peters, were given a great ovation. The band has a year round program, including a summer camp, and operates on a budget of \$4,700 annually. Since Peters has been in charge his players have won a total of 190 first division contest ratings and 33 seconds. His first band gave 87 public performances in three years. He has a second band of 85 members and a beginners' band of 60 members.

Lee Petersen, band director at La Salle-Peru high school, has been engaged as summer instructor and part time field representative of the VanderCook Music School, Chicago.

## Contests Go Forward

Illinois contests, under the auspices of the Illinois High School Principals Association, will go forward this spring. The advance registration shows a 30% increase over last year. District and section contests will be held for solos, ensembles, and large organizations. No state finals will be permitted this year, nor will the state participate in regionals.

A sharp increase in music films as teaching aids has been manifest. Demonstrations and discussions were programmed for all three IMEA clinics in February.

## String Clinic

The string faculty of the University of Illinois will conduct a clinic at Urbana-Champaign March 16. Paul Roiland, new violin department head; Louis Potter, cellist; Wolfgang Kuhn, music education; and F. B. Stiven, director of the school of music, will conduct the sessions.

Mr. Roiland has started a series of string classes in the community, and has offered to broadcast string instruction over station WILL. He is working on the script for the teaching of string techniques by means of film projection.

## Conducts on Guam

Lt. Donald E. Hibbard, IMEA student member at the time he entered the armed services, conducted a series of Christmas concerts and *Messiah* performances on the Island of Guam during the Christmas holi-

days. The programs were given repeatedly throughout the island area, were broadcast throughout the region, and re-

corded for re-broadcast in the "States."

Hibbard has attempted to study the native folk music of the islands, but finds that it has all but disappeared under the influence of civilization.

Don learned conducting in high school, and was the only young man in Illinois ever to receive a Division I rating in a vocal conducting contest given under state auspices. As horn player, he won many high ratings at state and regional competitions in solo and group events.

## Parents, Legion Present Flags to Elkhart Musicians



These two pictures offer fresh evidence that Elkhart, Indiana, is a community of band boosters. The upper photo shows the presentation of new flags to the Elkhart High School Music Department, one of the features of the joint band-orchestra concert on January 18. From left to right are Alice Rhodes, orchestra president; J. M. Burk, commander of Thomas McCoy post, American Legion, which presented the American flag; Gordon Anderson, president of the band and orchestra staff; Dr. H. C. Higgeson, president of the Instrumental Music Parents Club, which presented the band flag; and Ted Johnson, orchestra vice-president.

In the lower picture the Elkhart A Cappella Choir, under the direction of Miss Doris Corns and William Gowdy, and the Elkhart High School Band are presenting "Marching Along," a fantasy for mixed voices and band by Domenico Savino. The conductor is David Hughes, director of instrumental music at Elkhart. A committee of Elkhart businessmen recently donated smart new overcoats to the band, while the formals and tuxedos worn by the girls and boys of the orchestra were contributed by the Board of Education and by the Instrumental Music Parents Club.

## Iowa Director Back

Sioux City, Iowa.—Leo Kucinski has returned to his post as head of the strings department, conductor of the Sioux City Symphony Orchestra, the Lincoln Nebraska Symphony, and Director of "Monahan Post Band" of S. City. For the past three and one half years Director Kucinski served with the U. S. Army.



# School Music NEWS from Colorado

By Randall Spicer  
Secretary, Colorado Instrumental  
Directors Association

## Colorado Notes

The University of Denver was host to 17 Colorado high school bands at the first band day to be held since the end of the war.

The high school hands of Longmont and Boulder performed in a combined half-time stunt at the game between the University of Colorado and Colorado College. Leo Meyer is director of the Longmont band and Randall Spicer directs the Boulder band.

Dr. J. DeForest Cline is back on the job as head of the music department at Colorado State Teachers College in Greeley. Dr. Cline has returned after a leave of absence for one year.

The dates for the Colorado Competition-Festival are April 22-27 with contests at the following locations: Ft. Collins, Eads, LaJunta, Pueblo, Monte Vista, and Denver. The judges for this year are George C. Wilson of Missouri, William M. Kunkel of New Mexico, James Kerr of Kansas and Orville Borchers of Kansas.

Western State College of Colorado at Gunnison has announced the dates of its 13th annual Music Camp from August 11 through August 24th. Members of the staff will be: William D. Revelli, Walter W. Aschenbrenner, Henry Sopkin, Rel Christopher, Randall Spicer, Walter Olsen and Grace V. Wilson. Other staff members will be announced later.

The following Colorado band directors are back from the service and on the job. John Roberts, and Roland Roberts at Denver, Ed Kehn at Arvada, Jack Murphy at Walsenburg, Marion Jacobs at Grand Junction, Harvey Kelner at Manitou, and

## Musical Instruments

### Influence Character

By JOSEF OSZUSCIK  
Hattiesburg, Mississippi

A few years ago I read an article on the above title. Since then I have made observations among the students I have taught as well as of professional players with whom I have played in various organizations. From my observations I have noticed that:

"Flutists are very fussy in their habits. They are fastidious in dress and nearly always well-groomed and inclined to be sporty."

"Clarinetists are apt to be students, and many of them become very able arrangers and conductors. Not a few of them leave music for business careers. Nathaniel Shilkret, incidentally, was at one time a good clarinetist, and Selmer, Leroy and Langenus are all successful business men today."

"Oboe players are apt to be good-natured fellows with just a touch of sensitive nervousness, but not nearly so temperamental as the solo violinist."

"Trumpet players are apt to be careless about their dress and highly sensitive, whereas horn players are exacting about their playing and usually possess a keen sense of humor."

"Owing to the 'completeness' of the piano, which can play musical passages in full harmony, pianists seem to develop the composer's feeling more readily than players of other instruments. Statistics do show that most composers are pianists."

I found the above observations very interesting and I'm giving my conclusions. Try it for yourselves; it's a lot of fun.

Harold Specht at Fruita, Malloy Miller at Pueblo, Ed Blood at Pueblo, Wesley Johnson at Denver, Alfred Prud'homme at Denver, L. R. Smith at Loveland.

Mr. Hugh E. McMillen of the University of Colorado was on the clinic staff at the Nebraska clinic in Fremont, Nebraska.

## Colorado Educators Clinic in Denver Attracts 250

The annual Colorado Music Educators Clinic was held at the Shirley-Savoy Hotel in Denver on Feb. 7, 8, and 9. Over 250 music teachers from Colorado, Wyoming, Nebraska and Kansas attended the clinic. Guest conductors were Geo. Howerton, Russell Wiley, and Orien Dalley.

New CMEA officers are Miss Katherine Bauder of Ft. Collins, president, and Forrest Goff of Denver, Secretary. Division officers elected are: Eastern Slope Instrumental Directors, Shelley Keltner of Pueblo, President, and Randall Spicer of Boulder, Sec'y; Eastern Slope Vocal Directors, Miss Dorothy Thompson of Pueblo, President, and Harry Hay of Ft. Collins, Sec'y; Western Slope Instrumental Directors, Homer Flick of Palsade, President, and Marion Jacobs, Grand Junction, Sec'y; Western Slope Vocal Directors, John Pendergast of Grand Junction, President, and Mrs. T. J. Treece of Grand Junction, Sec'y.

The Colorado Music Educators Association is composed of the four state organizations. Each of these state groups handles its own business as contests, festivals, etc.

One of the highlights at the clinic was a concert played by the 120 piece concert band of the University of Colorado under the direction of Hugh E. McMillen. Russell Wiley, Leo Moody, and the band's assistant director, Randall Spicer, also directed parts of the program.

## Kramer High Band of Columbus, Nebraska, in Mid-Winter Concert



The smartly-uniformed Kramer High School Band of Columbus, Nebraska, played to a capacity crowd in their mid-winter concert last January 23rd. Under the direction of Bandmaster Kenneth A. Johnson, a well rounded program of classical, novelty and military numbers was presented, in addition to featured selections by trumpet and flute groups. Drum Major Moris Lusche led the band in a number which featured the twirling of the five comely majorettes, glamorized by special stage lighting effects.

# School Music News from Ohio

By **WADE B. FAIR**

Executive Secretary, Ohio Music  
Education Association

Muskingum College Conservatory of Music,  
New Concord, Ohio

## Ohio Plans Royal Welcome For Music Educators Nat'l Conference in Cleveland

Ohio, through its host city Cleveland, is making great plans for the Music Educators National Conference which will be held in Cleveland from March 27 to April 3. This meeting in Cleveland will be a memorable event in the history of music education. This is the first postwar MENC Convention, and it promises to be a very inspirational one. This will be a double celebration in that it is the Sesquicentennial year for Cleveland as well as the hundredth year that music has been in the schools of this city. Mr. Russell Morgan, Directing Supervisor of Music; Mr. J. Leon Ruddick, Instrumental Supervisor; and their staff are doing everything within their power to make this one of the best MENC Conventions. The Theme for the Convention is "Music Education Looks and Plans Ahead."

### Cleveland Night at the Conference

The evening of Monday, April 1, has been designated as Cleveland Night. Under the leadership of Russell V. Morgan and J. Leon Ruddick, with the aid of the staff of the host city's music department, those attending will have an opportunity to share with the citizens of Cleveland a taste of the fine musical program of their schools. In addition to this festival there will be demonstrations by a large chorus of junior high school children, a violin group of several hundred players, and numerous other organizations which will exemplify the type of music work done in the Cleveland Schools.

On Friday, March 29, the Cleveland

Schools will hold open house. Transportation will be provided to various schools where Conference members may see the music program in action.

### Cleveland Symphony to Play at MENC

On Saturday evening, March 30, the Cleveland Symphony Orchestra will present a network broadcast program in beautiful Severance Hall for the active members of the Conference. On Monday afternoon, April 1, the orchestra will present one of its inspiring children's concerts.

### OMEA Leads Ohio Day

The Ohio Music Education Association under the leadership of William McBride, President, is sponsoring Ohio Day at the Conference. President McBride, with the cooperation of Edith Keller, State Supervisor of Music, and with the help of the entire body of officers and members of OMEA, is arranging a program that will demonstrate the place that music education has in the hearts of the people of Ohio. This Festival will take place in the City Auditorium on Saturday afternoon, March 30th. Selected musicians from the high schools of Ohio will form a 1600 voice chorus, 500 piece band, and a 250 piece string orchestra. These organizations will be directed by outstanding directors. Dr. Peter J. Wilhousky, assistant Supervisor of Music of New York City Schools, will direct the chorus; Dr. J. J. Gagnier, Director of the Canadian Broadcasting Company, will direct the band; Guy Fraser Harrison, director of the Rochester Symphony Orchestra, will direct the string orchestra.

## Heads Ohio Day



Mr. William B. McBride, President of the Ohio Music Education Association, is chairman of the Ohio Day Festival which will be held at the Music Educators National Conference. Mr. McBride is Director of Bands at Ohio U.

## Scholarships Offered to Band Instrument Players

Muskingum College, New Concord, Ohio, is offering scholarships to outstanding players on band instruments. These will be offered on oboe, bassoon, alto and bass clarinet, French horn, and bass horn. Muskingum College is a Liberal Arts College and offers music degrees, also has excellent opportunities for the continuation of your music. Please address all communications to Wade B. Fair, Director of Bands, Muskingum College, New Concord, Ohio.

### Buckeye Briefs

The Fulton County Music Teachers' Association is sponsoring a county music festival to be held at Delta, Ohio, March 15th. Participating will be an all-county chorus, girls' glee club, and band. Mr. Wilbur Crist of Capital University will be the guest conductor for the entire festival.

Coming musical events at Wooster High School, Wooster, Ohio, will include Victor Herbert's operetta "Naughty Marietta" which will be given on the evenings of March 20, 21 and 22, under the joint direction of Miss Lucille Gant and Mr. Wallace Franks. The Annual band concert under the direction of Mr. Franks will be on the evening of April 23rd. Mr. Percy Grainger will be the piano soloist and guest conductor on this program.

The second meeting of the year of the Cincinnati "In And About Music Club" will be on March 16 at Annie Laws.

## Muncie, Ind., Band and Choir Join in Victory Song



In a stirring finale to their recent concert the Central High School Music Department of Muncie, Indiana, presented this impressive picture as the band and choir joined in the "United in Victory" march. Glen A. Stepleton, head of the music department, directed the band, while Ernest H. Boyer directed the robed and all-girl choirs.

# Flash—

Address Your Letters to the  
School Musician News Room

By Muriel Hewitt

**Fairbury, Nebraska.**—Judging from the *ooo's* and *ahh's* from the audience as they left the high school auditorium February 5th, the high school band concert was very well presented. Aside from the excellent instrumentation displayed by the band, all solo and ensemble groups are to be congratulated on their fine music interpretation. Kenneth E. Foust is instrumental music instructor.

**Walthill, Nebraska.**—After a pep talk for band support by Dr. W. E. Gayer of the school board, the village board voted to contribute \$100.00 to the cause. Congratulations, Dr. Gayer.

**Bayard, Nebraska.**—A covered dish supper was given by the Band Parents Association in February, and was followed by a business meeting. All those interested in the band were invited.

**Rushville, Nebraska.**—Now back to civilian life, George Hinn, recently discharged from the Armed Forces, has accepted the position of Music Director in the Hay Springs schools.

**Glenwood, Iowa.**—An increase in the membership of the high school band was brought about by the addition of a few members of the Junior band. The organization now numbers fifty-two, and spring activity plans are well under way.

**Broken Bow, Nebraska.**—With an expression of appreciation and gratitude Supt. C. H. Hare, accepted a new grand piano in behalf of the schools, at a dedication ceremony last month. The piano was a gift to the schools from the people of the community.

Teachers College, University of Cincinnati. Miss Lotta Veazey, supervising teacher of music in the primary grades will give a demonstration of the activities included in the "Music Reading Readiness Program in the Primary Grades" using a second and third grade class.

The third meeting of the year will be a concert to be given by members of the club some time in April.

## "Belle" of the Tuba



"What goes on here?" this little miss seems to be saying as she surveys the world from the bell of a tuba. We've never heard of a tuba playing lullabies, but the music must have been sweet to lure the little one up to her lofty perch. The sisters at Nazareth Academy, La Grange, Illinois, who sent us this picture didn't tell us how the trick was done, but they did tell us that the girl on the lower end of the tuba is Jackie Kueber, sophomore, whose ability on the instrument far surpasses the usual beginner although she has been playing the big horn only since September.

**Boulder, Colorado.**—Student musicians will miss the friendly greetings of former caretaker Herbert T. Clark. After 25 years of devoted service as caretaker of the music auditorium at Colorado University here Mr. Clark passed on, leaving a \$15,000 scholarship fund to help aspiring musicians through the college. Although Mr. Clark could neither sing nor play he held a strong love for music, and thought this contribution to the music world a way of showing his appreciation.

**North Platte, Nebraska.**—A band concert was given at the high school auditorium early in February to help pay the expenses of the band and orchestra to the district music contest at Hastings. After renditions by the regular band and the swing band, directed by Chuck Irwin, did some mighty smooth "sending". The high school band is composed of 85 members, and is directed by R. Cedric Anderson.

**Oakland, Iowa.**—The desire for new uniforms has meant work and more work for band members. Earnest efforts in getting magazine subscriptions, selling Christmas cards, refreshments during tournaments, and numerous other promotional activities have brought the fund grand total to \$355.40. "Where there's a will there's a way."

**Missouri Valley, Iowa.**—A Valentine Day dance was the occasion for the introduction of the newly organized dance band to the student body. They call themselves the Missouri Valley Reds; Raymond W. Jones, high school bandmaster, is the Director.

**Alliance, Nebraska.**—On February 12 and 13 the Municipal auditorium housed 125 musicians from Alliance and Scottsbluff high schools, plus a capacity crowd, for a music clinic and band concert. Ed Kehn, supervisor of instrumental music in the public schools at Arvada, Colo., was guest conductor for clinic and concert. His clinic talks were most interesting to woodwind and brass instrument players.

**Alliance, Nebraska.**—August 11 through 18 are the dates set for the fifth annual Chadron Park National Band Camp, and an enrollment of more than 120 is expected. Aims of the camp are to provide a musical vacation, as well as an opportunity to make new acquaintances and new musical advancement. The Alliance, Scottsbluff and Chadron Elks will help sponsor the camp by supplying scholarships for young musicians. Plans for a more permanent camp are being made, which will include a concrete band shell in the park and more cabins for the purpose of housing the musicians. Vall Hill of Alliance, and Roy Peterson of Chadron are co-directors of the camp. Robert L. Landers, Denver musician and band leader will be musical director.

**Neola, Iowa.**—Meet the new band uniform custodian—Richard Miller, High School Freshman.

## "Orioles" of Quincy High School Are Outstanding Michigan Band



The High School Band at Quincy, Michigan, felt that the Wolverine State wasn't breaking into the SCHOOL MUSIC NEWS section often enough, so they sent us this fine picture of the band poised for their first concert of the season on February 26th. Known as the "Orioles," the band is directed by Mrs. Bette B. Ettig, an Albion College graduate. The February concert was highlighted by the appearances of Dr. Ralph L. Woods of La Salle, Illinois, as guest conductor, and Miss Mary Jane Ward of Bronson, Michigan, National Marimba Champion. (Okay, "Orioles," now are there any more outstanding bands in Michigan?)



## Kreisler Composes Song for U. of Wisc. Birthday

Madison, Wis.—Fritz Kreisler, eminent violinist and composer, has written a new song, "Vallants of Wisconsin," for the University of Wisconsin on its 97th birthday. The song will have its world premiere by Prof. Raymond Dvorak and his University Concert Band over a Wisconsin radio network at the banquet celebrating the State University's 97th Founders' Day, Tuesday night, Feb. 5, in the Memorial Union on the Wisconsin campus.

This is the second song the great violinist has written for Wisconsin. In November, 1943, he collaborated with Clarence A. Dykstra, then president of the University, on "Pioneers of Wisconsin" which was performed for the first time at the Homecoming game that year. World-renowned for such compositions as "Caprice Viennois," "Tambour in Chinois," and "Liebesfreud," as well as the musical score for "Apple Blossoms," Kreisler is equally well-known for his arrangements of the masters.

The words for the new Wisconsin loyalty song were written by Maxson F. Judell, well-known State University alumnus now in Hollywood, who was instrumental in securing the song for his Alma Mater. He will be remembered as the man who, while still an undergraduate, induced John Philip Sousa to write an original marching song for the University, "Wisconsin Forward Forever," in 1917.

Milwaukee-born Judell has since done advertising and publicity work in New York and Hollywood, and has been story editor for various moving picture companies. He formerly created a widely

syndicated "Fun Shop" newspaper column, and has collaborated in the writing of songs with such well-known song writers as Victor Young, Johnny Green, and Hoagy Carmichael. For the past three years he has been in production control work at Lockheed Aircraft.

For the new Wisconsin song Judell secured a striking band arrangement by Paul Marquardt, ace band-arranger on the musical staff of M-G-M studios in Hollywood, which is being rehearsed by Prof. Dvorak and his band for the world premiere of the song.

## New Courses Offered in Fields Related to Music

Bloomington, Ind.—An innovation in American music education whereby training in music is being combined with journalism, radio, business, and dramatics has been announced by the School of Music of Indiana University.

Under new curricular combinations students in music who do not wish to follow a professional career as soloists or become music teachers may fit themselves for many music-related positions which an extensive survey by a School of Music committee has found to be open to young men and women with the proposed combined training. These include positions as music critics, music publishing, music salesmen, record department managers, radio announcing, music promotion, music advertising, artists' managers, music store department managers, and business managers for orchestra, opera and other musical organizations.

The new combined courses, which will be offered for the first time during the semester opening February 11, are expected by the committee to open up an entirely new area of vocational opportunities for musically trained students. For those who are graduated from any of the combination of courses the new degree of bachelor of science in music will be given.

The School of Music committee which worked out the new curricula is headed by William E. Ross, professor of voice and a graduate of the University of Wisconsin School of Business, and includes Newell H. Long, assistant professor of music, and Miss Montana L. Grinstead, assistant professor of piano. As a basis for the course combinations, the committee interviewed nearly a hundred leaders in the commercial music field, all of whom endorsed the plan. In supporting the idea, those interviewed declared that in the music-related fields many fine employment opportunities are lost because of lack of "secondary training on the part of the individual, too many musicians are poor businessmen, and in many instances it was necessary to employ men and women without music education."

## Northeastern Oklahoma Clinic Held on Feb. 1st

The Northeastern Oklahoma Instrumental Clinic held at Checotah, Okla., Friday, February 1, was under the general direction of Mr. John Holt, Director of Music for Checotah. Twelve towns were represented with 241 participants. The Northeastern State College Band assisted in the tryouts and in concert playing. The clinic was ably carried on by three outstanding directors of the section: Mr. James Neilson, Oklahoma City University; Mr. Glen Stark, Director of Instrumental Music, Fort Smith, Arkansas; and John Paul Jones, Director, Department of Music, Northeastern State College, Tahlequah, Okla.

Two bands of equal quality were used for demonstration purposes and for the final evening concert. In addition to the above directors, the bands were directed through various numbers by Miss Tommy Adams, Wagoner; Mr. Carl Barnett, Muskogee; Mr. Jack Miller, Westville, and Mr. Mac McCrory, Stigler. Mr. Neilson also presented a cornet solo accompanied by Miss Adams.

During the intermission a demonstration of the modern swing was given by *The Revelers* of Muskogee high school, and directed by Mr. Barnett. Mr. Jimmie Saled, of the Paul Stewart Music Company, Tulsa, made a movie shot of all the bandmen on parade. This will be used for educational purposes later in the various schools.

The towns represented were: Checotah, Muskogee, Wagoner, Dwar, Maud, Stigler, Westville, EuFaula, Coweta, Canton and Ft. Smith, Arkansas, and the Northeastern State College Band of Tahlequah, Oklahoma.

## Educators Association Meets

The second regular meeting of the Northeastern Music Educators Association was held during the instrumental clinic at Checotah, Oklahoma, February 1. The officers of the NMEA are: Mrs. Kay Morrison, Vocal Music, Northeastern State College, Secretary-treasurer; Mr. Carl Barnett, Director of Instrumental Music, Muskogee, Vice-president; and John Paul Jones, Director, Department of Music, Northeastern State College, President.

The Checotah meeting was sponsored by the Checotah high school, with Mr. John Holt, Director of Instrumental Music, in charge. The NMEA will sponsor a vocal clinic March 14 in Warner. The clinic will be held at Connor College. Mrs. Kay Morrison, vocal instructor of Northeastern State College, will act as critic for the vocal ensembles. The critic for the choruses has not been selected.

## Rabinof and Violin in Concert for Texas School

(Continued from Page 21)

outstanding praise from critics everywhere. While in Europe she studied with Rudolf Serkin and was heard with him and Horszowski both in Basle and in London. She has appeared with the Padeloup Orchestra as well as with major orchestras in concerts and over the radio. A composer as well, many of her works have been heard over the air waves.

### Rabinof's Violin

"Way back in the year 1742, Guarnerius, the Master Violin Maker, presented three "Sister" violins to the world . . . mates—rich in tone and beautiful of body. The first of the "Sisters" lies in a museum in Genoa, the birthplace of the first magician of violinists, Paganini. This violin is seldom used but is in perfect condition.

The second of the "Sisters" was purchased by Jascha Heifetz, and is the instrument the famed Violinist uses today in preference to all his others.

The third of the "Sisters" was once Fritz Kreisler's and this great artist's recordings, which thrill the country, were made on this instrument. Later Benno Rabinof became its proud owner. Its tone is rich, clear, and full. Rabinof thinks it is his prize possession, and because of the unusual blending of colors on its back he has nicknamed it "*The Tiger*." This instrument is considered to be one of the rarest and most valuable in the world today.

## Hello School Musicians, What's the News?

Are you making any spring contest plans? — getting a new music building? — or maybe re-doing the old rehearsal room? Are there really any outstanding musicians in your Band or Orchestra? Have any new pictures been made lately? Send the news, every month, to **THE SCHOOL MUSICIAN**. Give us the Facts and the Pictures. You'll be proud when you see them in print.



## Gems of Melody Band Book

by A. F. Wendland & R. B. Eisenberg

A collection of Original and up to date compositions especially adapted for the use of School and amateur bands that have progressed beyond the easy grades. Worthy of a place in the library of any professional band.

### CONTENTS

Line Up March  
Glenwood Foxtrot  
On the Field March  
Lovers Lane Serenade  
Encampment March  
Big Chief—Indian Characteristic  
Navy Day March  
Levee Dance—Darkies Honeymoon  
Eclipse March  
Cheero—Characteristic Piece  
Handy Trombone—Trombone Novelty  
Days of Youth Waltz  
June Dreams—Novelette  
Nimble—Itus—Novelty  
Circus Ring—Galop  
Alakazam March

Full Instrumentation. 1st Violin 40c. Piano Conductor \$1.00.

Other parts each 35c.

## String Orchestra Series

TRANSCRIBED FOR STRING ORCHESTRA BY DR. HARVEY B. GAUL

	Score and Parts Complete	Score	Extra Parts
ARIETTA—John Seb. Bach. . . . .	\$1.70	\$ .75	\$ .20
Flute or Violin, 1st Violin, 2nd Violin, Viola, Cello, Bass, Conductor			
ARIOSO—John Seb. Bach. . . . .	1.70	.75	.20
Solo Violin, 1st Violin, 2nd Violin, Viola, Cello, Bass, Conductor			
CHRISTMAS Choral Prelude— John Seb. Bach. . . . .	1.50	.90	.20
1st Violin, 2nd Violin, Cello, Viola, Bass, Conductor			
CHRISTMAS Suite— John Seb. Bach. . . . .	2.25	1.25	.25
1st Violin, 2nd Violin, Viola, Cello, Bass, Conductor			
MYSTICAL Adoration— John Seb. Bach. . . . .	1.50	.75	.20
1st Violin, 2nd Violin, Viola, Cello, Bass, Conductor			
OVERTURE To Christmas Cantata—John Seb. Bach. . . . .	1.50	.75	.20
1st Violin, 2nd Violin, Viola, Cello, Bass, Conductor			
SHEEP May Safely Graze— John Seb. Bach. . . . .	2.00	1.00	.20
Flute, Clarinet, 1st Violin, 2nd Violin, Viola, Cello, Bass, Conductor			
SYMPHONY On The Second Day Of Festival Of Christ- mas—John Seb. Bach. . . . .	1.90	.90	.20
Flute or Violin, 1st Violin, 2nd Violin, Viola, Cello, Bass, Conductor			
PASTORAL Symphony From the "Messiah"—Handel-Holst. . . . .	1.70	.75	.20
1st Violin, 2nd Violin, Viola, Cello, Bass, Flute, Bb Clarinet, Conductor			

## De Luca Band Book

by Joseph De Luca

Contains Pep Music for all occasions. A fine collection of marches and Light Concert Music.

### CONTENTS

We First March  
The Apaches Trail—Indian Intermezzo  
Musical Gossips—Novelty March  
Anozira Waltz  
Bambolina—Gavotte Novelette  
Come On Boys March  
Carmencita—Spanish Serenade  
Heyday Overture  
Student Spirit March  
Dreams of Youth—Vals Caprice  
Attempt March  
A Surprise—Intermezzo  
Bravo—Polka Caprice—Cornet Solo  
Gallant Youth March  
Kick and Fight—Football March Song

Full Instrumentation. Price each book 35c.

## Woodwind Instrument Music

TRANSCRIBED FOR WOODWIND INSTRUMENTS BY M. S. ROCERETO

ANDONTINO in Ab—Rossi-Rocereto— 2 Clarinets . . . . .	\$ .50
FUGUE in Cm—Frescobaldi-Rocereto— Flute, Oboe, Clarinet, and Bassoon Parts. . . . .	.75
Score . . . . .	.75
FUGUE from Sonata—Pasquini-Rocereto— 2 Clarinets and Bassoons. . . . .	.60
MINUETTO from Sonata in G— Crazioli-Rocereto— 2 Clarinets . . . . .	.50
PASTORAL from Sonata No. 8 in F— Scarlatti-Rocereto— Flute, Oboe, Clarinet, and Bassoon Parts. . . . .	.75
Score . . . . .	.60
TEMPO di Ballo from Sonata No. 2— Scarlatti-Rocereto— Flute, Oboe, Clarinet, and Bassoon Parts. . . . .	.75
Score . . . . .	.60
TOCCATA in Cm—Marcello-Rocereto— 2 Clarinets and 2 Bassoons. . . . .	1.25

## New Publication for Pipe Organ

Preparatory Exercises for Manual and Pedals  
by William H. Oetting

These exercises are taken from various sources and arranged in progressive order with many new exercises by Mr. Oetting.

Mr. Oetting is the head of Organ Music Department of the Pittsburgh Musical Institute.

Order your copy today.

Price 75c

Order from your dealer or from the publisher direct.

**VOLKWEIN BROS., INC.**  
MUSIC PUBLISHERS

632-634 Liberty Ave.

Pittsburgh 22, Pa.

# Robbins MODERN CONCERT SERIES for Band



Robbins Music Corporation takes pride in presenting the first two in a new series of outstanding modern concert band arrangements. These compositions, especially scored for school bands by noted American arrangers are sure to be hailed with enthusiasm by educators and students alike.

**ROMANTIC WALTZ** — Modern Piano Solo with Band Accompaniment — Composed and Scored by D. Savino. Playing time — 4 minutes

**RUSSIAN DANCES** — Adaptation of 5 Russian Folk-Songs by Lionel Barrymore. Scored by William C. Schoenfeld. Playing time—4½ minutes.

STANDARD BAND	(including conductor part)	\$3.00
SYMPHONIC BAND	(including conductor part)	7.50
CONDUCTOR PART	(condensed score)	.75
EXTRA PARTS, each		.35

At Your Dealer or Direct

ROBBINS MUSIC CORPORATION, 799 SEVENTH AVE., NEW YORK 19

## Drums

By John Paul Jones

Director, Department of Music  
Northeastern State College,  
Tahlequah, Oklahoma

Several questions have come in which show real interest in the art of drumming. Some questions are on the more simple factors in percussion playing. I am glad to see these questions. Many times students hesitate to ask some questions because it sounds too simple, but I have found that the answers to these "simple" questions are what most of us are trying to find.

### Drum Solos

For instance, this question is asked by Fern Hamden: *I have looked through the 1943 Competition-Festival Manual and have bought three drum solos. Two of them are easier than the other. Should I play the hard one or the easy one? I am practicing the rudiments every day.*

Answer: I am certainly glad to hear of the steady practice every day—and thank you for the compliment which I did not include in the above. Time will tell how deserving the column is of such good things. You will find that your band and orchestra drum parts will be much easier for you if you break them down into the separate rudiments and give considerable attention to these particular rudiments.

In regard to the drum solos, the selection of one depends entirely on your experience and ability. I could advise better if I knew this. However, it is better to play an easier solo and do it effectively than to attempt the more difficult and get through it in a clumsy manner. Try all three solos. If one is simple enough to be read at sight easily, discard it. Better still, pass it on to a less experienced drummer. Select your contest solo from those which tax your ability to the point of some effort toward perfection, and leave the solos of extreme difficulty for the more experienced. After all, it isn't the solo which is judged but the manner of playing that solo exhibited by the contestant.

Question: *Should I buy drum heads already tacked? Our band leader advises me to do this—is it better?*

Answer: Undoubtedly your director is thinking not only of the convenience but of the possibility of tucking by well experienced men. Tucking a drum head is tedious but not at all difficult. The knowledge of it should belong to every drummer, and every drummer should be encouraged to learn the art of tucking drum heads. The trick lies in more than completely encircling the hoop with the head while at the same time maintaining an even, though loose, tension on the head. The head should, if possible, encircle the hoop one and one-half times. If the head is tacked so that it encircles the hoop only one and one-quarter times, the chances are that it will pull loose when dry or when tension is applied. I hope your director will allow you the opportunity to tuck some drum heads—the experience is well worth the cost of furnishing the heads yourself.

### The Marimba

Although this column is entitled "Drums", it nevertheless pertains to all instruments of percussion. Here is a problem concerning the Marimba. C. H. says: *Mr. —, our director, insists that I prac-*

fine technical exercises on the Marimba. Why should I do this when I can pick out melodies so easily?

Answer: Charlene, your problem is not unusual. The same thing happened to me when, as a youngster, I studied piano. I could see no reason for keyboard technical studies because the tunes could be played so easily by ear. My answer to you will be based on the result of that experience. No doubt you are quite musical. Take advantage of that fact and build on top of it, using your natural musical ability as a foundation. So many students lack the very ability you seem to have. Technical exercises for Marimba players are just as necessary as technical exercises for any instrument. Had I been more faithful to the technical exercise book, I would be more proud of my piano playing now. Various technical exercises, while they do not play the tune, will help you play the tunes better, with more ease, and certainly with greater musicianship. In short, technical exercises are the "short-cut" to fine playing. They involve timing, precision, chord progressions, harmonic relationships, rhythm, flexibility of movement, and a host of other things.

The study of technical exercises does not mean that all else should be abandoned. You should study melodies which involve the previously studied technical exercises, gradually increasing the difficulty of technical exercises as your playing ability increases. But don't be just a *tune player*—be a musician.

#### Dynamics

In closing, I would like to mention the lack of attention to dynamics in general high school drumming. This is definitely apparent in the playing of many contest solos, and even more so in band and orchestra playing. Many drummers start double-forte at the beginning and "bang" all the way through. I would like to impress upon you that the observance of dynamics—the playing of loud and soft—is just as important for the drummer as for any other musician in the organization. In fact, it is more of an art to play softly and delicately than it is to drum loudly. If you can develop the art of playing drums cleanly, accurately, and precisely and do it softly you have really developed something, and you are on the road to fine drumming. May I answer your questions?

### Everything Available for the Drummer You'll Find at Frank's Drum Shop

Drums, Tympani, Marimbas and Xylophones, Tom Toms. Sticks and traps of all kinds.

Music—Marimba Solos, Drum Solos with Piano accompaniment. A wide range of selections. Ed Straight Drum Books.

Repair work. Skilled drummer craftsmen who know what to do, how to do it, promptly.

Personal Attention to Your Personal Requirements! Write Frank Gault or Joe Berryman

### Franks Drum Shop

226 South Wobash Avenue, Chicago 4

# ROBBINS Modern American Music FOR BAND



A series of distinguished American band compositions, scored in a modern manner, by the nation's outstanding arrangers. Each of these brilliant compositions was especially scored for school bands—assuring the finest possible performance.

	Composed by	Scored by
MARCH FOR AMERICANS.....	Ferde Grofe.....	Erik Leidzen
BLUE MOON.....	Rodgers and Hart.....	Charles L. Cooke
AMERICAN WALTZ.....	Peter De Rose.....	Graham T. Overgard
AMERICAN HUMORESQUE.....	Sigmund Romberg.....	Graham T. Overgard
AMERICAN SERENADE.....	Louis Alter.....	Graham T. Overgard
AUTUMN SERENADE.....	Peter De Rose.....	Charles L. Cooke
ODE TO FREEDOM.....	Ferde Grofe.....	Charles L. Cooke

STANDARD BAND (including conductor part).....	\$5.00
SYMPHONIC BAND (including conductor part).....	7.50
CONDUCTOR PART (condensed score).....	.75
EXTRA PARTS, each.....	.35

At Your Dealer or Direct

ROBBINS MUSIC CORPORATION, 799 SEVENTH AVE., NEW YORK 19

## SCHOOL CLUB PINS AND GUARDS ARE NOW AVAILABLE!



### A Proven Incentive to Your Group Activities



We have more than ten thousand designs for you to choose from or we will create your organization's pin from your own original design. Any style can be made with your individual letters or club name. Class or committee requests or orders must have the approval of their sponsor or advisor. All pins and guards are made with the best safety catches.



Our products are fully guaranteed. Prices as low as \$1.00 per pin. Nation's lowest prices for quality club jewelry.



Write Dept. 330 for complete information stating purpose or nature of your club so that we may suggest suitable designs.



## J. A. Meyers & Co.

Manufacturers of College and School Jewelry  
1031 W. 7th ST., LOS ANGELES 14, CALIF.  
Established more than one-third of a century

### Qualified band musicians, ages 14-17 Offered complete tuition and board

as a music scholarship, along with full education and military training at an eastern Military Academy with highest government rating. Also opening with scholarship at military summer camp for period July 6 to August 30. Write for catalog and information.

BOX 501

WAYNE, PA.

### Now Is the Time To Promote Your Bundle Plan Subscription



### COMPLETE CONSERVATORY HOME STUDY COURSES

40 years of successful training in Piano, Violin, Cornet, Trumpet, Saxophone, Clarinet, Guitar, Mandolin—Voice, Ear Training and Sight Singing, Choral Conducting, Public School Music—History of Music, Harmony, Advanced Composition, Arranging. The only home study school teaching all courses leading to degree, Bachelor of Music. MAIL COUPON NOW.

#### UNIVERSITY EXTENSION CONSERVATORY

Suite U-344, 765 Oakwood Blvd., Chicago 15, Illinois  
Send catalogue and illustrated lesson for..... course.

Name.....  
Street.....  
City.....State.....  
Give experience.....Age.....

## Let Me Answer Your Flute Questions

Send Them to the Rex Elton Fair School of Flute Playing.  
957 South Corona St., Denver, Colorado



### Fantaisie Pastorale Hongroise by Francois Doppler

Last month we made a study of this number as far as the Moderato following the movement "Poco piu allegro." First of all, we must number the measures beginning with the piano introduction, "Moderato, 2-4 time, key of F." At measure 5 (Allegro) play the two A's staccato and the mordent following as a triplet, F to G. Play all mordents that occur throughout this work in the same manner. Keep the piano down to "ppp" as indicated from 5 to 20 inclusive, otherwise the lower tones of the flute might be covered up. Play these measures (on the flute) in a warbling manner, such as you might expect from the nightingale. This suggestion includes all of this movement. At 43 use the second triller key to make the mordent over C. Trills at 51 are C to D, A to B flat, F to G and D to E. Make the latter trill by starting with regular D (1st finger left up) then on first E, finger E in the regular way except for the D sharp key trill back with 3rd right. Be sure to observe all slurs just as written in Allegro, next movement. Play mordent at 59 with 1st triller key. (2nd finger) Arpeggios from 70 to 75 are diminished, and should not be difficult for you. You may use the B flat thumb key here if you choose to do so. Be sure to play the triplets as "triplets." Avoid making these groups sound like quadruplets. Be sure that the high B flat is up to pitch at 77.

Now for the Moderato. Start numbering here with first measure as 1. A nice effect may be gained here by starting slowly and increasing the tempo up to (but not including) 5. Play measure 5 in the form of a recitative. Increase tempo to high G in 7. Start the chromatic at G rather slowly and increase tempo to low E. When doing this just imagine that you have started a ball rolling down this rather steep slope. By so doing it will be easy for you to increase the speed in a natural manner and this is *always* good. Beg pardon, but we have overlooked something. At measure 5, the effect of the slur from D sharp to high A is better if D sharp to high F sharp is used.

Here we are at the last movement, Allegro. Let us start numbering here with 1 again. Play measures 3 and 4 just as written at 2, that is, 16th and 32nd notes. At 7 will be found a dominant 7th arpeggio. At 8, 9 and 10, the chords are diminished. Make high F sharp to G trill at 13 with thumb. If your flute does not respond to the low D in the last measure, we feel sure you will be forgiven should you play middle D instead.

Note: A few more comments (favorable or unfavorable) will influence us one way or the other, as to whether we should continue these reviews or not. Up to date the enthusiasm has been merely "luke warm." We want to give you what you want, and

quite naturally we look to you for that information.

### Wood Versus Metal

Question: Eugene Snooks of Chippewa Falls, Wisconsin, wants to know "if a better tone can be gotten from a wood flute than from a metal one."

Answer: Generally speaking the answer is No. We have heard some wood flutes of the better makes that had most beautiful low and middle registers. However, when these same instruments were used for playing difficult rapid passages in the upper register, it was always evident that the player was handicapped by the unresponsiveness of his flute. That the metal flute is (generally speaking) far superior to the instrument made of wood, there can be little doubt; otherwise all professional flutists playing with our major symphonies, opera orchestras and the like, would not be using them. If there are any exceptions, we do not know about them. Flutes of sterling silver, gold and platinum are, of course, dominant among our better players. The late Georges Barrer played on an instrument made of platinum, and we believe that there are five such flutes in this country. It was our good fortune to play on this instrument at one time and truly, it was a pleasing sensation never to be forgotten.

### An Interesting Letter from Arizona

Question: A long time ago, while in one of your humorous moods, you wrote an "advertisement" in one of your articles for the "Flutist." It went something like this: "Wanted, an oboe player who understands cows, to locate in a small town near a railroad." I laughed heartily at your joke at the time, but I'm not laughing at it now. Reason? I am located in a small town near a railroad out here in Arizona. I am, or used to be, a professional oboe player, and I do not understand cows. I came here from New York because of ill health. Yes, thank you, I am much improved even though I have been here but eighteen months. My new job is that of directing a band and an orchestra and teaching instrumental music. Everything from the piccolo to the piano is included on my schedule. As before stated, I know nothing about cows, and I know just about that much about flutes. BUT—Before stating my question, I feel that I should mention this fact to you. When first I discovered that I must teach all the instruments of the band, I wrote to a friend of mine who is a supervisor of music in Nebraska, asking for information on the clarinet and bass clarinet. In reply, and to quote in part, he said "If you are in need of help in teaching all the instruments I would advise you to subscribe to The SCHOOL MUSICIAN. It is published at 230 North Michigan Avenue, Chicago, Illinois. In that magazine you will find columns pertaining to all the band instruments. These



articles are conducted by fine performers on their respective instruments, and what is more, they are all instructors who know how to write, how to answer questions, etc." Upon receipt of this letter I wrote The SCHOOL MUSICIAN asking that they put me on the subscription list, and for as many back numbers as they could spare. The help I have received through this medium, and through private correspondence with the various columnists, has helped me more than anything else that I could have done. To say that my heart is full of appreciation is putting it very mildly. But now for the questions. How should I go about starting a student on the flute, and how is one to determine whether the student will ever be able to play one or not? If you must use a name, should you choose to answer these questions through your column, please call me Teddy Confusion of Arizona.

**Answer:** Your good letter is most interesting and you may be assured that all of us of The SCHOOL MUSICIAN are most happy to co-operate with you in any and every way possible. We shall try to answer your last question first.

#### Physical Defects

There are three outstanding physical defects that are apt to present real difficulties for the prospective flute student. Abnormally thick lips is one, and an "under bite," that is where you find one whose lower teeth protrude or bite over and beyond the uppers. This latter fault or defect is one that should discourage anyone so handicapped from even attempting to play the flute. When such a case is presented to us, we invariably advise them to study the clarinet and we have yet to discover a failure, if the applicant is a serious student. Once in a while one may be found with an extreme "over-bite." This too presents a problem, but it is often one that may be overcome. In such instances it is often necessary to turn the flute head out, that is away from the player, as to do it otherwise would direct too much air into the embouchure (blowhole) instead of against the outer wall. If you will keep these three things in mind, we feel sure you will find them a valuable guide. And now as to

#### The Flute Embouchure

The column of air enclosed by the flute tube is comparable with a stretched violin or 'cello string. As the string is set into transverse vibrations by the bow, and thus is made to sound, so the longitudinal vibrations of the air column of the flute are produced by blowing into the embouchure. Just as the quality of tone of the violin is dependent upon proper manipulation of the bow, so is the pure tone of the flute dependent upon the size and shape, and the direction in which the air stream is directed against the outer wall of the flute embouchure. If too much air is directed across the embouchure, then the tone is sure to be exceedingly windy, of very poor quality, and sharp in pitch. Quite the reverse is true if the air column is blown directly (or too much so) into the embouchure. In this case, the tone is hard, has no carrying qualities, and is flat in pitch. So you see, a "happy medium" system must be sought. The easiest way to obtain satisfactory results is to start the student with the head-joint only. First, place the inner edge of the flute embouchure at the very line where the red part of the lower lip appears. Then let the student roll the flute-head back and forth or towards him and away from him

(Please turn to Page 48)

# BANDMASTERS from coast to coast KNOW-



You Can  
LEARN FASTER, PLAY EASIER  
WITH AN

## ELKHART

WORDS of acclaim from the nation's bandmasters give various technical reasons why they favor Elkharts. But all agree that professional playing qualities have been achieved in these reasonably priced instruments. They are easy to blow with rich balanced intonation in all registers. Action is precise and smooth. And they are finished with beautiful workmanship. You'll want to see and play your favorite instrument, as made by Elkhart, just as soon as your dealer has them again.



"Elmer"  
THE ELK

"LOOK FOR THE ELK IN THE HEART ON THE BELL"

**ELKHART BAND INSTRUMENT CO.** ELKHART, INDIANA

# The Clarinetists Column

By George E. Wain

Oberlin Conservatory of Music  
Oberlin, Ohio

There are two considerations during this time of year which are of great importance to the high school clarinetist. They are the problems of selection of a suitable audition or contest solo and the effective preparation and performance of it.

## The Selection of a Solo

Young clarinetists have come a long way during the past several years in raising the standards in the calibre of music they play in contests. Credit for this condition is not due so much to the

players themselves as to their directors, contemporary composers, and the publishers. All have cooperated in making available music which is satisfying and lasting. Although a recent manual has not been published by the National School Band, Orchestra and Vocal Associations, the *School Music Competition-Festivals Manual, 1943*, is to my knowledge the most practical and complete grading and listing of materials available. Every music director would do well to have a copy in the music room as an aid to the performers in selecting not only their contest solo and ensemble numbers, but concert pieces as well. Having the Manual on hand is, of course, not enough. Either the director or clarinetist must be acquainted with the solo he wants to obtain or must be able to "look-over" the available solos at a music jobber. If this is not possible, one can often order several numbers on approval and thus make his selection.

Some states exercise the requirement that contest solos must be taken from the Manual. In 1943 when the Manual was new and up-to-date the requirement had merit. Now, such a requirement is unwise because of new publications which have been placed on the market since 1943. In the Ohio auditions this spring, the clarinetist may choose any suitable number but is advised to consult the Manual.

Above all, in selecting a number the student should realize that he will have to devote many hours of time and effort studying and learning it—living with it—and it behooves him to choose a number which will remain vital to him during all the many days he devotes to learning and memorizing it. Only good music will do this. His other requirement to keep in mind is to choose a number which is not too difficult. It should furnish a challenge to him, but should be within his musical understanding and within his technical grasp. To illustrate this point I should like to cite an example. My son, who is in 8th grade and who is a flutist, has had the problem recently of selecting his flute solo for the high school spring auditions here in Ohio. We have eliminated all but two numbers from this year's consideration—Ganne's *Andante et Scherzo* and the first two movements of the Handel *Fifth Sonata*. Each number is satisfying musically but the Ganne is too advanced for him at his early age and we have decided upon the Handel. I think he will gain more from playing this less showy number which is within his grasp than to be entirely engrossed with the technic of the Ganne. I tell him that he will impress the adjudicator most favorably by performing something artistically which is within his grasp. His performance last year of the beautiful Platti *Sonata* (recently published in America, Kjos) tends strongly to prove my point. The comments by a recognized adjudicator praised him for his choice of a fine number which was within his musical grasp.

The above illustration holds true for clarinetists as well as flutists. Study the



"FERDINAND IS TRYING TO WEAR OUT HIS  
GOLDENTONE PLASTIC REED BEFORE THE  
YEAR'S GUARANTEE EXPIRES"

## Goldentone PLASTIC REED

Every Goldentone Plastic Reed is guaranteed to give a full year's playing service. You'll like the instant response of a Goldentone—no wetting, no waiting, always ready for use. The smooth tip is easy on the lip. Try one at your dealer's today!



For Clarinet, Alto and  
Tenor Sax . . . . . \$1

Also available for Alto Clarinet, Bass  
Clarinet, Soprano Sax, and C-Melody  
Sax at \$2 each.

PRODUCT OF SELMER

Sel. No. 43

**SIX TO NINE MONTHS SERVICE FROM A CANE REED\***

**T**

**o thousands it's not news**

Thousands of clarinet and sax players have used cane reeds six months, nine months and more . . . Cane reeds with an impregnating, tissue thin plastic coating, the Rico Plasticover.

The Rico Plasticover is a select, hand finished CANE reed that gives you CANE REED tone, a CANE REED response—in all registers.

That performance is yours for months to come, because it's sealed in with a plastic coating, a secret process used only by RICO . . . A process that permits just enough moisture penetration to give the Plasticover a rich, full cane reed tone.



Rico Plasticovers, the original long life cane reed, are available at all leading music stores in a variety of carefully graded strengths.

Clarinet 60c  
Alto Sax 75c  
Tenor Sax 90c

**FINER THAN EVER RICO**

*Plasticover*



RICO PRODUCTS, 6638 Santa Monica Boulevard, Hollywood 38, California

Manual, and also watch for new releases from publishers of suitable solos. In a personal letter, if readers care to give a fair appraisal of their performing ability and stage of advancement, this writer is willing to make suggestions of solos.

#### Preparation and Performance of the Solo

In the preparation of the chosen solo, the student must learn it slowly and accurately at first, observing all musical indications except tempo. Only in this manner will the musical effects become a natural part of the composition. I cannot agree with the person who says, "Learn the notes and memorize them, and then

add the dynamic shadings." Your music should tell a story or paint a picture from the first, and should become more beautiful and satisfying day by day, just like a favorite painting which hangs on the living room wall.

Memorizing will come naturally and easily after the solo has been studied over and over. The player must learn to control his nervousness experienced in public performance by performing his solo several times for an audience before he goes to the audition. Controlled nervousness is a stimulus rather than a handicap to good, alert performing.


When presenting yourself before the

adjudicator be sure to take into consideration the matter of tuning, temperature, and pitch. Sometimes the room is cold, which greatly lowers the low register and middle register tones where most of the length of the tubing is used. On the other hand, the room may be very warm, in which case you must compensate for the sharpness by pulling both at the barrel and at the middle joint. Check your three a's and three c's with the pitch of the piano. Play musically and avoid dropping notes at the ends of phrases.

Note: Address your clarinet questions and comments to George Waln, Oberlin, Ohio.



**PERMA-CANE**  
THE PLASTIC COATED CANE REED



**IT'S NEW** **IT'S BETTER**

**First Choice at NBC—CBS—Mutual! Of Chicago**  
In a few short weeks Perma-Cane Reeds have become the first choice of the finest musicians on the air, theatres and night clubs. Perma-Cane's success is due to their ability to out-perform any reed made. The finest of specially cut cane reeds is used and each reed is coated with a plastic that makes it durable, waterproof, and builds a "heart" in the reed never obtained in any other type of reed. No harshness or buzz. Every reed plays. **Money-Back Guarantee.**  
Used and Endorsed by the Reed Sections of  
**NEIL BONCHU, WOODY HERMAN, JOE REICHMAN and Other Bands.**  
Prices in U. S. A.:  
**Clarinet, 50c - Alto Sax, 65c**  
**Tenor Sax, 75c**  
Sold By All Leading Dealers or Write to:  
**PERMA-CANE**  
**5490 DORCHESTER AVE., CHICAGO 15, ILLINOIS**

**A Genuine Success!**

**DITSON ALBUM OF SOLOS FOR TROMBONE OR BARITONE**

With Piano Accompaniment

Edited and Arranged  
By **N. CLIFFORD PAGE**

Players of these instruments will find this a useful collection for study and recital purposes. Made up almost entirely of adaptations from famous songs, it includes such favorites as: *Carry Me Back to Old Virginia*; *Rocked in the Cradle of the Deep*; *The Sweetest Story Ever Told*; *The Toreador's Song from "Carmen"*; and *Goin' Home*, arranged from Dvorak's "New World Symphony."

Price, Complete, \$1.00

**OLIVER DITSON CO.**

Theodore Presser Co., Distributors  
1712 Chestnut Street Philadelphia 1, Pa.

## The Double Reed Classroom Bassoon . . . Oboe

By Jack Spratt

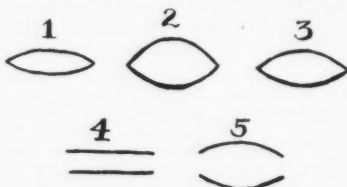
BOX 402  
Greenwich, Conn.

To those of you who have been trying to contact me through the mail I am most happy to announce that I have purchased a home here in Greenwich, Connecticut, and I expect to be here for a number of years, providing the U. N. O. does not disposes me along with a number of other people when they build their proposed dream capitol of the world. After traveling through the miles of open country in the west as we did on our trip, I wonder how it is that they had to pick the same place to move in that I did.

I have a lengthy letter from Henry Williamson, band director at the high school in Canby, Minn. I will try to break the letter down and answer it as I go. It seems that Mr. Williamson is using the same brand of double reeds that he has used for the past several years, but at present he is getting more bad ones, or "lemons" as he so aptly puts it. He inquires if the secrets of reed making and adjusting are "top secrets" like the atom bomb. (I'm very glad, at this point, to be able to use the atom bomb in this column. All other columnists have worked it pretty hard and I was beginning to think I had missed out.)

Before I go much farther I want to recommend two excellent books on oboe reeds and their top secrets, "Oboe Reed Technique" by Glen Larson and Harry Baxter (price \$1.00) and "Oboe Reed Making and Problems of the Oboe Player" by Myron E. Russell (price \$1.00). Also, in the near future I propose to publish a book on the bassoon reed and its problems. I will omit the oboe reed as I feel these two aforementioned books cover the problem very well.

Now, back to the letter. How does a good double reed look when it is ready to play? I believe a better question would be—"Which is better when purchasing a new reed?" The answer, I believe, is one that is well open or even wide open with the slides not closed clear to the tip. This open reed can be moistened and worked with the fingers until it is closed properly, which is easier than opening a reed that has collapsed. Mr. Williamson has drawn me five diagrams of reed openings which I will reproduce here and will pass along with his questions.



After the reed has been soaked and worked into playing position it should look like the number 3 drawing. If you are considering buying a new reed and it looks like number 4 I would advise against it. Number 5 would be preferable. After the oboe reed has been played some time, if it looks like number 1 or 4 you can open it properly by putting a wire around it. In milder cases tightly

wrapped fish skin will do the trick, but it takes some practice to apply it properly. Some professional players claim the wire



### The New French Style Reeds 7 Strengths

An Artist reed made of a superb new cane on French style machines. The post-war marvel in the reed line.

Clarinet 20c	Alto Sax 30c
Tenor Sax 40c	Bassoon 1.50
Oboe 1.50	

Other prices on request  
Only through your dealer

**Vita Plus Products**

Box 402 Greenwich, Conn.

**HEADQUARTERS FOR THE FINEST OBOE and BASSOON REEDS**

**Selmer**  
ELKHART, INDIANA



### SAXOPHONES, CLARINETS & BRASS INSTRUMENTS

Re-Conditioned, Re-Lacquered, Repaired.  
Silver instruments stripped & Gold Lacquered.  
Guaranteed Workmanship. Write for Special Rates to Schools and Students. Dept. S.

**REED INSTRUMENT CENTER**  
1188 Sixth Avenue, New York 19, N. Y.

### SAX NOTICE

If you can't study with a modern teacher—then, at least, get yourself the fine books that big-time teachers use. Send name and address today for modern ideas. David Gornston, 117 W. 48th St., N.Y. 19.



on the oboe reed cuts down the vibration about 10%, but still most of them will use a wire to salvage a reed. Use fine, soft, brass wire.

With the bassoon reed the problem is much simpler. After the reed is well soaked you can open the top by pressing the sides of the top wire and close it by pressing the sides of the middle wire.

Now about blowing double reeds before putting them on the instrument. This will give you a good indication as to the response of the reed. If the result is a high pitched "mew", the reed is too stiff and must be lightened. For this you must have a sharp knife and a plaque. Every double reed player must have these and a small pair of pliers. If the reed has been properly and evenly constructed, a light shaving all over will do before trying again. If the reed is basically wrong, this shaving will probably cause it to give up altogether, or certain tones to go flat. If so, try another source of reeds.

As you play a new reed accumulations of saliva on the inside of the reed have a tendency to stiffen it. A reed maker cannot possibly take the time to allow for this. With experience you will develop an ear for the proper "crow" of a good reed, just as you develop your ability to sound a good 440 "la" at any time.

When you wrap your fish skin on the oboe reed, I endorse the system of keeping the strip dry, making the first turn, wet it, and wet each succeeding turn as you make them, keeping the skin taut as you wrap. If the sides are not in correct juxtaposition, you can correct it with fish skin or wire; however, this is usually a defect in the reed making. Incidentally, in very dry climates players usually prefer new reeds with wires to prevent excessive looseness and things such as this.

Art Herrick writes a very interesting letter from Seattle, where, among other things such as playing *Til Eulenspiegel* with the local symphony orchestra, he has broken his foot. I hope you are on the mend, Art, and don't pass up this opportunity to practice while that cast is holding you in one place. Art and Carl Jeschke have been going over a pile of bassoon music left by the late Gene Pauly. Mr. Jeschke is Mr. Pauly's successor as solo bassoonist with the Seattle symphony. Out of all the music they have decided to photostat the following: "Six Duos Concertans, Sur le Guiramento" by V. Causinus, and two sets of Almenrader duets. This is difficult work as the copies are old and faded, but Art has his own photography business and I know the work will be good.

This winds up my efforts for this issue. Keep those letters coming.



**SLOVACEK  
MOUTHPIECES  
FOR ALL BAND  
INSTRUMENTS**

Illustration is of an Artistic design of a French Horn Mouthpiece (No. 1000). We manufacture mouthpieces for all instruments with all sorts of bores, rims and cups. Also make to special orders. Also oval and contoured to fit formation of teeth and lips. Chambered-tone, Rifled, and Fluted bores. See your Bandmaster or Dealer, or write direct for particulars and prices. Makers of Mouthpieces since 1929.

**SLOVACEK  
MUSIC HOUSE  
WACO, TEXAS**

## IT'S A Grand Champ

SAYS THE GIRL FRIEND



## IT'S A Deagan

SAYS THE BOY FRIEND



and both have said all that needs to be said

Championship comes only to the qualified—the leaders in the field. It starts with breeding, develops through care and is obtained through performance. The championship of Deagan Morimbas and Vibra-Horps is unquestioned and unchallenged. They are tops in sales because they are preferred by those who are tops in performance.

J. C. DEAGAN, Inc., Deagon Building, Chicago 13, Ill.



"the world's  
Finest Marimbas"

# Advice to the Cornetist

Expertly Given  
by Leonard V. Meretta

Band Conductor, Western Michigan College,  
Kalamazoo, Michigan

Yesterday (February 13) your columnist adjudicated at a music contest, a part of the program of the Michigan State Band Association. Perhaps you might be interested in checking your playing with some of the suggestions given to various contestants.

The first mistake of some soloists,—no doubt an oversight in most cases—was neglecting to tune with the piano, and you know the answer,—they just weren't "in tune." Other soloists stood in an undesirable position, behind the accompanist who was playing a grand piano. The preferred position, one allowing both the accompanist and the audience to see the soloist to advantage, is in front of the "curve" of the grand piano.

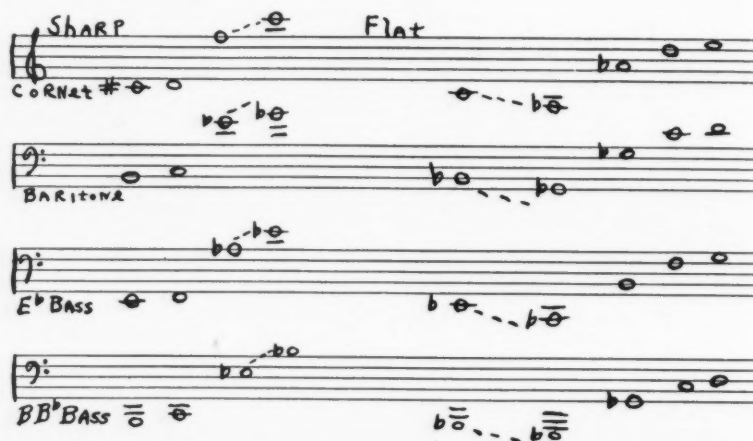
An upright piano may be placed in different positions on the stage or in a room, but in any case the accompanist should always be able to see the soloist or group he is accompanying, and of course the audience wants a clear view of same.

## Dynamics

Surprisingly enough, the "number one" failing of contestants was the lack of attention to dynamic markings. I say, "surprisingly enough," for although the old saying that "anyone can play loudly,

but it takes a musician to play softly" holds true, still one often feels that such problems as tone, intonation and technique in general cause more difficulties than do dynamic markings. But no doubt

you, too, have heard soloists, ensembles and, yes, bands and orchestras, play a number from beginning to end at the same volume level. Of course, if no dynamic changes are indicated, this is different,—



# REYNOLDS

## band instruments of Distinction



Reynolds Instruments mean fine performance...  
their use will facilitate success.

**F. A. Reynolds** COMPANY, INC.

2851 PROSPECT AVENUE • CLEVELAND 15, OHIO

Division of Scherl & Roth, Inc.

graduated  
tone-tempered  
bells

but if th  
according  
eral effect  
heard. "d  
also what

Your v  
they play  
rhythm a  
expressio  
the prop  
feeling f  
music. Y  
with the  
a great  
that he  
expresses  
of his to  
the way

"How  
tion?" y  
telling t  
ords, or  
people s  
ing to  
groups.  
peatedly  
Smith  
Waves"  
He can  
very m  
fine you  
ings of  
can also  
to recor  
ments,  
If possi  
music.

As I  
It is tr  
ings of  
such re  
ful. If  
I believ  
should  
difficult

There  
lished  
ally. S  
or you  
suggest  
pression  
(under  
excell  
will fir

A go  
played  
valved  
tuba),  
on eve  
"humo  
chase  
fectly  
these  
the m  
flat to  
higher  
tones  
and b  
breath  
to rail  
Of co  
pitch  
"hum  
teachi  
play a  
above  
sharp  
the a  
which  
cluded  
which  
valve  
Lan  
by th  
style  
confir  
Avoid

but if they are there, one should play accordingly, as they add much to the general effect of a number. Perhaps you have heard, "do not read only the notes; read also what is above and below the notes."

#### Interpretation

Your writer suggested to several that they played all the notes, and with good rhythm and tempo, but that they lacked expression in their playing—playing with the proper emphasis, phrasing, breathing, feeling for the style and meaning of the music. Why is it that we are thrilled with the singing of even a simple song by a great artist? It is the interpretation that he gives the number, the way he expresses himself, as well as the beauty of his tone. "It's not what you say, it's the way you say it," holds true for music.

"How can we improve our interpretation?" you ask. Studying privately, listening to fine soloists in person, on records, or on the radio, are helpful. Few people seem to take advantage of listening to good recordings of soloists, or groups. For example, a cornetist can repeatedly listen to the record of Leonard Smith playing Clarke's "Bride of the Waves" and profit by the interpretation. He can thus have many lessons at a very moderate price. You need not confine yourself solely to listening to recordings of your own chosen instrument; you can also improve musicianship by listening to recordings of soloists on other instruments, to singers, bands and orchestras. If possible, follow the score along with the music.

As I mentioned quite some time ago, it is true that there are too few recordings of the literature we use, and having such recordings would be immensely helpful. If we all campaign in this endeavor, I believe we will get results. I think we should have recordings of easy, as well as difficult, solo and ensemble material.

There are not very many books published on how to express one's self musically. Some people contend "you have it, or you don't have it." Nevertheless, I suggest that you read VanderCook's "Expression in Music." Read and reread (underlining important suggestions) this excellent book. I am certain that you will find it helpful.

#### Intonation

A good many of the players frequently played certain notes out of tune on the valved instruments (cornet, baritone, and tuba), which are invariably out of tune on every valved instrument, unless you "humor" them. It is impossible to purchase a valved instrument that is perfectly in tune. Intonation at its best on these instruments is a compromise. If the manufacturer raised the pitch of the flat tones, the sharp ones would be still higher in pitch, and vice versa. Some tones must be "humored" with the lips and breath. To lower the pitch, direct the breath stream down into the mouthpiece; to raise the pitch, direct the breath up. Of course, you must know what definite pitch you are trying to play, in order to "humor" to the proper degree. (In my teaching, if a student has a tendency to play a certain note flat, I draw an arrow above that note, pointing up. If it is sharp, an arrow pointing down). Be on the alert for notes on your instrument which tend to be sharp or flat. I have included several diagrams in this column which may prove helpful to players of valved instruments.

Last, but not least, if you are swayed by the "James Influence," or dance band style of trumpet or trombone playing, confine such style to dance band music. Avoid using it at contests.

## JIMMY ZITO and his HOLTON



THE "SWING" today is to  
HOLTON! . . . The proof is in the  
increasing number of outstanding musicians  
who are changing to these popular instruments.  
To Jimmy Zito, sensational "hot man" with Les  
Brown and His Orchestra, however, a HOLTON  
is no novelty, for he has owned and played a  
HOLTON for years.

Try a new HOLTON. Find out for yourself why  
the "swing" is definitely to HOLTON'S finer band  
instruments.

If you do not know the name of your nearest  
HOLTON Dealer, write for it today.

## HOLTON

Frank Holton & Co., Elkhorn, Wisconsin

MAKERS OF QUALITY  
BAND INSTRUMENTS

# Strings

## "The Strength of the Orchestra"

By Elizabeth A. H. Green

Music Education Department, Burton Tower,  
University of Michigan, Ann Arbor, Mich.

A few days ago I suddenly found eighty seventh-grade boys dumped, figuratively, into my lap. Dizzily, something about "Where angels fear to tread," plus its personally unflattering introductory words, plodded through my mind. Fortunately, there was a scant ten minutes until the dismissal bell,—so we just talked informally. My question was,—"You fellows are not in instrumental music, so what would you like to know about it?"

(Yes, I realize I was sticking my neck out like a giraffe, but I figured their ques-

tions would not be technical anyway.)

This was the first one. "How long does it take to learn to play an instrument?" A question with a well-nigh universal appeal! And yet, if an answer is attempted, its sponsor may be making a public application for the lace-trimmed dunce cap. But anyway,—here goes.

In a violin class, meeting daily for thirty minutes during a two-weeks period,—eight to ten students in the class,—and aged fourth grade to sixth,—the students learn to play tunes like *Merrily We*

*Roll Along* and *Jingle Bells* rather accurately with a tone that can be listened to: This in five hours of supervised practice with no home practice. The students have not learned to read music yet. They have simply learned a little to play the instrument itself.

In 100 hours on the violin, some hours supervised in class and some done at home, the average, normal child attains a reading knowledge of the first position, four strings, mostly D major tonality, and can sound well in tune with a good tone. He has attained a repertoire of many tunes and some technical facility in D major.

In 300 to 500 hours, this average, normal child can fairly exhaust the first position possibilities and begin third position. He can play his "popular music" at home if he wishes for his own amusement, and knows about as much violin as lots of people of the last generation ever knew.

The little violinist in this month's cover picture has had about 250 hours on his instrument. He is talented above the average; plays fluently in the first position and has had an introduction in mild form to the third position. Dale is now seven years old; began violin during his fifth year. This averages about twenty minutes a day during his period of study. Terry, the cellist, has had only about eight weeks' work on his "big fiddle." Terry is now five. The cello is a quarter size. (No, I don't have any idea where a similar instrument could be obtained.)

### String Bass

To digress a moment. It takes much less time on string bass. I have often had students make the Junior high orchestra on string bass, and play quite creditably, in from six to eight weeks' time. (I mean with good hand positions and a technic that is real bass technic.) Just recently a youngster who is a "natural" on bass exploded all the records and made the orchestra in seventeen days with an excellent tone and beautiful intonation,—half and first position plus "middle C". The boy had a piano background. His left hand shows up excellently in correct bass playing position and the right wrist is flexible. This is an unique example of a talented boy who practiced hard and faithfully noons and after school. And a boy who used an intelligent mind to practice correctly.

And now, the rest of this column is to be turned over to the quoting of a most interesting letter from a loyal SCHOOL MUSICIAN reader. Mr. Floyd E. Low is the conductor of the Hibbing, Minn., Municipal Band. He is a pupil of the great clarinetist, Langenus; of Griesez who played with the Boston Orchestra and NBC; and of Warmelin of Chicago. Mr. Low taught for Warmelin for several years.

I tell you all this to satisfy you, dear readers, that it is a person of real musical integrity who is back of the interesting experiment told in his letter.

So, with bravos to a band man who refuses to let the orchestra die, from here on, Mr. Low, speak for yourself.

1946  
*Kay* CELLOS

FOR  
DISCRIMINATING  
MUSICIANS

- TONE is the first consideration of Kay craftsmen who make artist cellos for musicians who merit the best.
- DURABILITY is assured with Kay's famous "crackproof" and "warpproof" construction.
- Kay gives you the finest cellos the money can buy. Insist on Kay quality at your dealer's now!

KAY MUSICAL INSTRUMENT CO., CHICAGO, ILL.



"For three years now we have had no string teacher and no interest on the part of the administration to hire one, so in order for me to maintain a Jr. High orchestra. . . . I have had to do my own teaching. I have read your articles on the school orchestra situation and it is very bad here. The High School band leader and the administration will do nothing about it (although the principal is in favor of it). (Does not this sound typical of many cities?—E. G.) In order to qualify myself as a string teacher I decided to learn a stringed instrument. Perhaps you would be interested in my 'experiment'.

#### 1,000 Hour Experiment

"I made this decision on Jan. 1st, 1943. I started almost at the beginning as I knew only the fingering in the first position and how to hold the instrument and the correct manner of holding the bow. I selected the viola as it is an instrument for which I have a special liking. I decided to practice 1,000 hours. (NOTE: The italics are mine.) From that day to this I have missed only about 12 days of practice. Part of that was from illness. I have kept careful account of the time practiced and I completed 900 hours of practice up to March 1st, 1945, which averaged something like an hour and a quarter per day or a little less.

"Here is what I have accomplished: I have a good reading knowledge of five positions in either clef; intonation fair to good (very good in first position), but not by any means infallible in the upper positions; good vibrato; good knowledge of different bowings with fair skill in executing them; can shift quite accurately from first to third position. All of this of course is not at instant command, but it is developing very rapidly. I did take a few lessons from a violinist—an experienced teacher. Perhaps the above is a bit 'spotty' as I am almost entirely self taught, but on the other hand I am very critical of myself, having had a splendid schooling on the clarinet. . . . I think the study of the viola—or any instrument for that matter is very fascinating. I believe that every musician should have string instrument training. I never could see the use of books on 'ear training' if there was a fiddle available."

That letter was dated June 9, 1945. On January 23, 1946, Mr. Low writes: "I am doubtful, however, that my idea of practicing 1,000 hours would be very 'encouraging' as you put it. Whenever I have mentioned to anyone about practicing that much they have just about fainted. As a matter of fact 1,000 hours is just about a good start. I concluded the 1,000 hours the last day of July. It took me 31 months which is, if my arithmetic is correct, a few minutes over 32 hours per month. That, after all, is just about the minimum of practice. Owing to a few days of illness, being out of town or some other circumstances I missed 21 days of practice during the 31 months. Many of the days were only fifteen minutes while others were two hours or more. . . . While I have gained a good general knowledge of strings by my study I cannot say that I have achieved any outstanding technique on the viola. I think that an exceptionally talented youngster with the same amount of time and effort would have accomplished a great deal more. However, I have accomplished about from three to five times as much as the average school student in the same length of time."

Many thanks, Mr. Low, for your very fine permission to pass on this most interesting and worth while "experiment".

You have really contributed something of genuine value to our knowledge of adult string study. Again orchids to you and we wish there were more like you in the band field!

Lastly, may I mention a Paris Conservatory report of a number of years ago where a statement was made something like this:—(Bear in mind that at the Conservatory they teach very talented students).

"For mastery to a point of professional standards on Flute, it takes about four hours a day of practice for a period of about four years. For mastery to professional standards on Violin, Piano, Cello, it takes about six hours a day practice for eight years." These are the two extremes. The other instruments fall somewhere in between.

In closing, Mr. Low mentions a most interesting fact. "I read where Helfetz estimated that he had that fiddle under

his chin about 75,000 hours over a period of forty years."

Discouraging? No. Not particularly. Most business men spend eight hours a day on the job. Doctors spend many more hours. The professional musician expects to put in his eight hours a day too. It may not all be right on the job itself, but the practicing he has to do daily on his own keeps his eight hour average right up along with the rest of the world's workers. So,—until next month. . . . Keep Practicing!

B. M. B., East Hampton, N. Y.; J. D., Cambridge, N. Y.; H. C. M., Bloomington, Ind.; E. M. E., East Smithfield, Pa. The mimeographed materials you requested have been forwarded, together with the two new lists on String Ensembles and Orchestra. We will appreciate your comments and suggestions for further improvement of these materials.

Let's have more reader questions next month. How about it, you Fiddlers?

### Send Your String Questions to Miss Green

## "BETCHA"—The Most Popular PLASTIC REED in AMERICA



Thousands of enthusiastic musicians say that BETCHA is the answer to their reed troubles. You'll find in BETCHA a reed for your needs.

Your instrument deserves the best in reeds. For the sake of a better performance and your own personal satisfaction, ask for BETCHA the next time you order or buy your reeds.

Patented precision rills are cut into the reed vamps for controlled vibration, thereby producing brilliance with tone quality.

SOFT . . . MEDIUM . . . HARD	Each
Bb Clarinet . . . . .	.60
Bass Clarinet . . . . .	.90
Alto Saxophone . . . . .	.75
Tenor Saxophone . . . . .	.90

FOR SALE AT ALL MUSIC STORES

**WM. R. GRATZ CO., Inc.**  
251 Fourth Avenue, New York 10, N. Y.

# Intricacies of the French Horn Simplified

By Philip W. L. Cox, Jr.

Portland, Oregon, Public Schools

## Music vs. You

Which is more important, the Music or You? On the outcome of this heavyweight battle depends the future of our French Horns and our French Horn music.

## In This Corner

Here we have Music assuming it is more important than You are. Under Music's banner only a few horn players are used. You play comparatively few notes per selection. You play according to the markings on the page. Only a handful of people will appreciate You; their interest is primarily Music.

## And in This Corner

Now we have You assuming yourself more important than the Music is. Under

these conditions any one may try to join in the music-making with his horn. You play comparatively more per selection. You play according to your technique or style. Many people will be surprised that you got some right notes; they will be more interested in You than in Music.

## Band's for You

The widest use of French Horns is by school bands where the number of You students who can be invited to join the band is more important than the Music you will play. The parts are fairly continuous. Directors seldom challenge your abilities on the horn. Parents and schoolmates think You are big time, even if you only carry the horn on a parade.

## Orchestra, too

Another great family of French Horns is found in school orchestras where Music gets more emphasis, but still not as much as You. There are somewhat fewer notes to play. Conductors will occasionally question your horn technique. Admirers are less frequent.

## Fifty-fifty

College and conservatory bands and orchestras and advanced private horn students form the third largest group of French Horn users. Here Music and You are on more or even terms. Professional grades of compositions are encountered with their arduous bars of rest. Markings must be observed more carefully. Recognition must be merited by superior performance.

## Not So Nifty

Professional hornists in symphonies, bands, operas, ballets, shows, radio, films, dance work and the like are the few who got to the top. Here Music is definitely more important than You. As few horns as practicable will be employed on each job. Markings make the music, you just blow accordingly—like a pipe in an organ. Thousands will hear your playing, but only horn fans will drop backstage to say "Nice work."

## The Forgotten Man

Scattered throughout the country are amateur hornists who play for fun alone, tooting their way through Music roughshod but contented. A very small group of horn users, but one which grows in numbers as You find Music gives you a square deal.

## Crystal Gazers

We're going to make some predictions based on the present uses of French Horn just reviewed. You may have some predictions yourself based on your personal horn playing and horn problems.

## Band Horn

Single E<sub>♭</sub> French Horns will be manufactured in greater numbers for school bands than the old traditional F horn with E<sub>♭</sub> slide. Less note errors are made on E horns, they sound like F horn in band, the fingering is not the chief problem on horn, and publishers will transpose parts especially to use standard fingering.

## Band Music

Composers and arrangers will recognize the reading difficulty on horn and plan the parts for musical progressions in all parts. The voice of the horn will be treated as a distinct tone tint, nearer the volume level of woodwinds than of brass, in band work. All parts will be more melodious, much sectional unison writing, after beats at effective places only, and interesting breaks for horns will not be duplicated in other instrument parts. Street work will require after beats, parts will be unison for loud phrases and two-part for soft phrases. All arrangements will include separate E<sub>♭</sub> horn transpositions of the F or E<sub>♭</sub> part.

## Band Instruction

Teacher training schools will acquaint the future band directors with the ad-



**MARTIN** freres **REEDS**  
in C A N E

or PLASTIC



**Buegeleisen & Jacobson**

5-7-9 UNION SQUARE, NEW YORK, N. Y. IN TORONTO, 480 UNIVERSITY AVE.

antages of the B<sub>3</sub> French Horn, including how it is fingered when reading F horn parts where no new B<sub>3</sub> parts are furnished.

#### Band Gadgets

Accessory manufacturers will standardize on four general choices of horn mouthpieces to correct specific problems in blowing the individual instrument. A small bore large cup for wind-wasting horns and where the player needs low note assistance. A small bore *small* cup for wind-wasting horns and where the player needs high note assistance. A large bore large cup for tight-blowing horns and where the player needs low note assistance. A large bore *small* cup for tight-blowing horns and where the player needs high note assistance. And there'll be a nontransposing mute with volume enough to be effective in band, but giving muted horn tone a characteristic totally different from muted trombone. There'll be a horn tone reflector on an adjustable folding stand which will reflect the horn tones forward but with added resonance.

#### Orchestra Horns

Double horns will be manufactured especially for school orchestras to give security for high tones and entrances. They will be nearly as light as single horns, and use no more wind; the price need not be much higher than singles because of volume production and purchase. The B<sub>3</sub> (thumb valve in) feature will be the basic horn because of its non-skid tendency, and the F (thumb valve out) feature will be optional for solo passages, easily read parts, stopped horn, and other aesthetic effects.

#### Orchestra Music

Compositions and arrangements will indicate when the B<sub>3</sub> position is to be used and when the F position is to be preferred. Generally speaking, when playing with the brasses, the B<sub>3</sub> will be used and when with lighter combinations the F will become effective. The music will be especially transposed into B<sub>3</sub> or F at the indicated places. Especially significant, school hornists will not be called upon to stand off the top-heavy brass section, or full orchestra with their parts, but will have individualized parts that make sense to the player. And eye-appeal will be given the horn section by planning their passages so that all raise and lower their horns simultaneously, or take turns "down the row", first horn, then second, then third, then fourth, or the reverse. At last, stopped horn (hand muting) passages will be transposed for the hornist.

#### Orchestra Instruction

School orchestra conductors will be trained to understand the advantages of the double horn, and learn its fingerings. They will discover by actual use why the French Horn needs more attention in rehearsal than other brasses; they will have to use every ounce of musicianship they possess to maintain the horn part, just as they do in maintaining their vocal part in chorus, choir, glee club, or opera.

#### Orchestra Gadgets

In addition to the band gadgets mentioned, mutes will be designed for new aesthetic effects, including a tone quality to substitute satisfactorily for the English Horn without transposition.

#### College Horns

College, conservatory and advanced private horn students may go into professional music, therefore their horn needs will be similar to those of the professional hornist. This means rejecting single

## LIFTON

### A FITTING CASE FOR YOUR MUSICAL INSTRUMENT

For over a quarter century, Lifton Musical Instrument Cases have been used and endorsed by leading musicians all over the world. There is a reason for such lasting fame . . . two reasons . . . Lifton cases are designed to fit and protect, they're made to endure. You may have difficulty finding the Lifton Case you want, but more are becoming available daily. The right case for your instrument is well worth the waiting.



LIFTON MANUFACTURING CO. 18 West 18th Street • New York, N. Y.

#### Announcing the Tenth Season

### STEPHEN COLLINS FOSTER MUSIC CAMP

EASTERN KENTUCKY STATE TEACHERS COLLEGE, RICHMOND, KY.

5 WEEKS — JUNE 16 TO JULY 20

Band • Orchestra • Ensembles • Instrumental Classes

**Only \$60.00**

For Instruction, Board, Room, and Recreation

COMPETENT STAFF :: EXCELLENT FACILITIES

COMPLETE EQUIPMENT

Private Lessons at 75c to \$1.00 Each Extra

For Details write JAMES E. VAN PEURSEM, Director

IN THE BEAUTIFUL BLUE GRASS REGION OF KENTUCKY

June 20th

August 4th

### The BREVARD, NORTH CAROLINA TRANSYLVANIA MUSIC SCHOOL—CAMP

"In the Land of the Waterfalls"

A well balanced program of out-door recreation and instruction in Music and Art. For boys and girls (12-18). Symphony Orchestra, Chorus, Band, Music Courses, Art. All sports. Outstanding faculty of 25 music educators and master teachers.

For further information write to  
James Christian Pfuhl, Camp Director  
Davidson College  
Davidson, North Carolina

The Transylvania Triad:—Health—Harmony—Happiness

#### Summer Session

### VANDER COOK SCHOOL of MUSIC June 25 — August 2

Practical Courses leading to BM and MM Degrees

(Special Classes for H. S. Juniors and Seniors)

Attention Veterans! This School is on the

Approved List for Study Under the G.I.

Bill of Rights

For Complete Information Address Secretary  
1655 Washington Blvd., Chicago 12, Illinois

### IMPORTANT NOTICE

What you study today—styles your playing tomorrow. Get the books used by big-time teachers. Write today for a circular of modern ideas—you will play better sooner.  
David Gornston, 117 W. 48th St., N.Y. 19.



# The Tone Heard Round the World



In Every Clime and Country

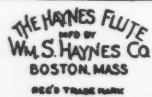
Haynes Craftsman-made Instruments

Are Used by Leading Flute Players

## THEIR OUTSTANDING CHARACTERISTICS:

Perfect Intonation! Light Responsive Action! Beautifully Modelled Bodies and Key Mechanism! Above All, A New Specially Designed Head Joint Guaranteeing Even Balance and Full Rich Low Tones as well as a Fine Middle and High Register.

NEW CATALOG ON REQUEST



TRADE MARKS USED ON  
HAYNES FLUTES  
FOR YOUR PROTECTION



**WM. S. HAYNES CO.**

108 MASSACHUSETTS AVE., BOSTON 15, MASS.

Branch: WM. S. HAYNES STUDIOS, INC.

33 West Fifty-First Street, Suite 4, New York 19, New York

**Keeps Your Instrument  
LIKE NEW**

**BIG 2 OUNCE  
BOTTLE**

**25¢**

At your favorite  
music store

**SELMERIZE**

CLEANS  
POLISHES  
WAXES

## PIANO TRICKS!

Every issue of our bi-monthly Break Studies brings you clever arrangements for building extra choruses of 8 popular songs on the current "hit parade." Enables you to fill in new modern-style breaks, novel figures, boogie-woogie effects and tricky embellishments.

**INVALUABLE TO PIANISTS,  
TEACHERS AND STUDENTS!**

Single copies are 25 cents, stamps or coin. By subscription: \$2 for 10 consecutive issues. Send now for the latest issue. Mention, if teacher.

AXEL CHRISTENSEN STUDIOS

732 Kimball Hall Bldg.

Chicago 4, Ill.

## DRUM MAJORS AND BATON TWIRLERS

now have an OFFICIAL monthly magazine of their own. News on all contests—a nation wide Majorette beauty contest—exchange of ideas and news. Many pictures. Subscribe now. \$1.00 per year—Sample copy 10c.

THE DRUM MAJOR

Janesville

Wisconsin

## DIRECTORS!

Get HARRY L. ALFORD'S FREE Catalog—"SHARPS AND FLATS"  
No program complete without one or two of Mr. Alford's famous novelty numbers. Unique harmonies, novel sound effects, comedy ideas. Try "STEP AHEAD," Mr. Alford's last arrangement. You'll want it. "THE WEDDING OF HEINIE & KATHARINA," "NEERO," "HUNGRY FIVE" SETS, and "I'LL BE SEEN" YOU," a comedy number designed to get the band off stage. Many others included. Send for FREE copy today!  
HARRY L. ALFORD STUDIOS, 199 N. State St., Chicago, Ill.

## • BAND MUSIC • ORCHESTRATIONS

Lowest Prices - Hourly Service

SEND FOR FREE BULLETIN

GENERAL MUSICIANS SUPPLY CO.  
152 West 42nd St. New York, N. Y.

## What Did STEPHEN FOSTER REALLY LOOK LIKE?

And HANDEL, SCHUBERT, CHOPIN, MOZART, etc.?  
JUST OFF THE PRESS! A NEW edition of "Immortal Men of Music Miniatures"—from BACH to VICTOR HERBERT, 23 brilliant (4"x5") studies of the world's greatest composers by eminent artist R. A. Loederer. Ideal as gift and for framing. Paste them on your music sheets! Set includes biographical sketches and the exciting "Musical Scrapbook Game." ORDER NOW!  
FREE: We include for a limited time only superb study of G. Gershwin.  
MASTER PRINTS CO., Dept.-5, 23 West 47th St., NEW YORK 19



You Gave Your Blood, Now Give  
Your Cash to the Red Cross

F horns in favor of double horns and five-valve single B<sub>3</sub> horns. Improvements will be the correction of faulty pitch due to certain fingerings, and may include lighter weight and more "built-in" tone quality produced with minimum blowing effort.

## College Music

Symphonic repertoire will be characteristic, with expansion in small ensemble for the serious players who will use them for getting acquainted with other musical folks, players or listeners. Horn solos, duets, trios, quartets, concerti, and other horn combinations will reproduce orchestral literature, glee club selections, and permanently popular items.

## College Instruction

Symphonic repertoire will be characteristic, with expansion in small ensemble for conductors and instructors know their French horn. This will secure artistic results: tradition, technique, balance, professional practices will be part of the instruction. The staff members will know how to read horn music musically, how to transpose, how to stop bells for muting, how to use stop valves or how to transpose for stopped horn, the difference between the tone and volume of the transposing and non-transposing mutes, how to use the little-finger valve of the five-valve B<sub>3</sub> single horn, how to get a horn "feel" from transfers.

## College Gadgets

What is used by professionals may suffice for college accessories, especially the genuinely helpful ones which increase carrying power such as reflectors and electric pick-ups.

## Professional Horns

Problems of intonation will probably be solved "on the job", and designs influencing the specific qualities of horn tone will be standardized. Conductors will recognize the various classifications of horn tone and insist on uniform tone tint throughout a section before hiring. Large, artistic outfits will use one quartet of heavy tone horns, and another quartet of light tone horns, each used for a specific purpose. Swing men will use B<sub>3</sub> horns with B<sub>3</sub> scoring, for a trumpet double.

## Professional Music

Classics may remain frozen and frigid, though reorchestration by enterprising publishers might increase their use for pure musical enjoyment instead of historical significance. New compositions and orchestrations will consider the human factor of interest in all parts—in an effort to avoid future "strikes" by horns and other measure-counting sections. More entertainment music will copy the Broadway shows by writing for the individual hornist's tone and style.

## Professional Instruction

Horn coaches will be more liberal, and present several fields of technique in their instruction. Future hornists can and will play symphony, swing, band, household music and will give lessons in any or all of these phases.

## Professional Gadgets

Tone reflectors, amplifiers, mutes, "doubling" mouthpieces, and possibly electric valves similar to electric typing action.

## You and Progress!

Play the horn. What's wrong with it? What's wrong with the music for it. Gripe. Gripe again. Keep a pencil handy, and a piece of paper. Then write. Write again. Send the gripes to us. You're the one who shapes the destiny of the French Horn.



# The Alto and Bass Clarinets

By Thomas C. Stang

1104 Fernwood Ave., Toledo 7, Ohio



To you members of the Music Educators National Conference, meeting in Cleveland on March 27 through April 3, a hearty welcome to the Buckeye State! To the shores of Lake Erie will come music educators—the music educators that have carried on the "home front" during the past years of war. Refreshing should be your outlook for the days to come. Your task since 1941 has been a trying one. More and more was expected of you, with less with which to do. This meeting, marking your fortieth year, should prove to be an inspiration for still greater strides in making America music conscious.

During the past forty years, music in America has taken new proportions. Many of the traditional forms of American music have disappeared, or nearly so. Technological change has been responsible for the near universal absence today of the theater pit orchestra. Gone are the days of the spirited strains of the pit ensemble. Long will be remembered their more famous styles, which played so important a part in the stage presentations of a few decades ago.

In the good ole' summer time the park band of our grandparents' era, too, is conspicuous by its absence. Of course, in our larger cities, and in some of the smaller ones too, we yet can find professional park bands. Again, we can look to a change in our pattern of living, and attribute to it the decline in interest which resulted in the disappearance of the one-time accepted place the professional park

band played in our community and social pattern of living.

These changes really have not lessened America's interest in music. Obviously, the opportunities for professional employment as a musician are greatly reduced, if not completely non-existent, for many who, in the bygone era, would have found such employment readily available.

During this same forty-year period, we have experienced a musical evolution. We can look with pride to the advances in music in our schools and in our institutions of higher education. Can we assume that the lack of professional employment opportunities for the more proficient youths will affect their role as citizens, or as members of a community? Perhaps the potential pit orchestra material of forty years ago will today assume a rather cross-section economic and social pattern in the community life. Such is usually the case. Opportunities do exist and present themselves in the form of community groups, fraternal and veteran ensembles, as well as in a number of less common forms of group musical participation, which will serve as a strong bond between the members of these ensembles. It is easy to visualize how such association tends towards a better understanding of one's neighbor, of his problems, and of his group thinking, which can serve immeasurably in smoothing over social differences which tend to disrupt our community life from time to time.

Recall, please, the accepted instrumentation of the most common form of professional music of forty years ago, outside the theater pit,—the concert band. True, the famous leaders had the instrumentation problem well in hand. As employers, they were able to secure the less common instruments, from afar if necessary. The rank-and-file professional park band leader, however, faced another condition. His instrumentation was restricted to the available material within his community. An oboe? Perhaps. A bassoon? Sometimes.

Not too many years ago, the oboe and the bassoon were quite uncommon. To the music educators of that period justly goes the credit for popularizing the double-reeds. There are still too few oboists and bassoonists in certain communities, yet this condition cannot be considered as universal.

Mr. Music Educator, you nobly did the job of requiring the oboe and the bassoon as bona fide members of the rated school groups. In looking about us today, we find a sad condition, relatively speaking, in respect to the alto and the bass clarinets. Many of you fail to realize that these fine lower voiced woodwinds are not as common as they should be, particularly if you have the good fortune of having them in your ensembles. Why not give a thought to this problem while in Cleveland? Discuss it with your co-workers, and see if more alto and bass clarinets can be placed in the hands of eager students.

A march that you CAN and WILL play.

## AMERICAN MERCHANT MARINES

By J. C. Rittenhouse

75c

Written expressly for street work, from the pen of a Conductor with many years' experience in this line. This march has been street tested. It is thoroughly recommended for such, or any other use.

Arrangement is for full military band, but is completely harmonized for smaller bands.

Solo Cornet part furnished on application.

**Rittenhouse Music Co.**  
P. O. Box 305, Trenton, N. J.

## NEW BAND MUSIC

For Your Next Concert

	Full Symph.
ARIOSO from Cantata No. 156, Bach-Leidzen	2.50 4.50
CHORAL MARCH AND FUGUE, Guilment-Righter	4.00 7.00
LOVE SCENE from "Boris Godounov", Moussorgsky-Leidzen	4.00 7.00
MARCH AND SCHERZO from "Love for Three Oranges," Prokofieff-Caillet	4.50 7.50
MEADOWLANDS, Cavalry of the Steppes, Knipper-Bennett	1.50 2.75
MELODY OF PEACE, Martin-Harvey	2.00 3.75
PRELUDE and FUGUE IN G MINOR, Bach-Caillet	3.00 6.00
REMEMBER CHOPIN, David Bennett	4.00 7.00
REUBEN and RACHEL, Sight-Seeing in New York, A. L. Scarmolin	2.50 4.00
THE LAST SPRING, Op. 34, No. 2, Grieg-Wilson	2.00 3.25

**CARL FISCHER, Inc.**

Cooper Square New York 3, N. Y.  
Boston • Chicago • Dallas • Los Angeles

## You Cannot Play Better than the Condition of Your Instrument

Try Us for fine repairing of All Band Instruments

Reasonable Prices with Reasonably Quick Service

Prices on request or ship for estimate

**NATIONAL BAND INST. SERVICE**  
620 CHESTNUT ST., ST. LOUIS, MO.

"In Our 14th Year of Conscientious Service"

## TWO NEW MARCHES

by  
Horace E. Mitchell  
Arranged by:  
Cliff Barnes

UNITED IN VICTORY:

Full Band .....\$ .75 Full Orchestra .....\$1.00  
Symphony Band 1.50 Symphony Orchestra 2.00

RABBLE ROUSER:

A Novelty March for BAND ONLY—just released  
Full Band .....\$1.00 Symphony Band .....\$1.50

ASK YOUR DEALER

Sent Post Paid if accompanied by remittance to

**HORACE E. MITCHELL**

14805 Detroit Ave., Cleveland 7, Ohio  
This music displayed by Lyon and Healy at the Music Educators' National Convention in Cleveland, Ohio.

How is Your Sub?

# Hail! The Band Parents' Club

*The Band's Best Friend*



**THE RUCKLE REED**  
is now available  
For **CLARINET, ALTO  
SAX and TENOR SAX**

CLARINET 25c  
ALTO SAX 35c  
TENOR SAX 45c

At your dealer

Made By  
**RUCKLE REED CO.**  
BEACHWOOD PARK  
WARSAW, INDIANA

## VIBRATOR (Reg. U. S. Pat.) Sax and Clarinet REEDS



Artists give preference to **VIBRATORS**. These reeds give top performance at all times.

Ask Your Dealer

**H. CHIRON CO., Inc.**  
1650 Broadway  
New York City

Fourteen years ago The **SCHOOL MUSICIAN** gave the idea of the school bands' Parent Club its first breath of publicity. One or two such clubs had been organized with questionable success. School bandmasters generally feared them, feared intrusion upon the prerogative of the master of the band.

Today there is hardly a school band in the land that does not enjoy a strong supporting back field in the organized effort of its Mamas and Papas. School bandmasters have come to honor and respect and mildly worship their benefactors. Millions of dollars have been raised by these combined clubs for instrument and uniform purchases, for contest trips and for countless other needs beyond the scope of the school budget. In some cases male members of the clubs have themselves insulated and remodeled school attics or unused sections into adequate rehearsal rooms. And when old-fashioned school boards, retrenching, have labeled the band an unnecessary frill, parents of benefiting children have risen in organized defense.

Oh, there were growing pains to be sure. The idea of a parents' club back of a single group in the student body was unprecedented. Questions of authority had to be sharply defined, and were. This called for parliamentary organization and The **SCHOOL MUSICIAN**, aided by legal and bandmaster council, developed a model constitution and by-laws which is today the pattern by which the nation's Band Parent Clubs conduct themselves. We have guided this movement from its first idealistic stages, promoting the original idea, planning first meetings, following through, and today a nation of school Band Parent Clubs from Maine to Hawaii stands a monumental testimony to the persistent effort of this magazine.

Thousands of copies of the model constitution and by-laws have been sent in answer to requests from all sections of constitutional United States. Innumerable such requests continue in the mails. To the many school bandmasters now returning from the wars, finding new positions, organizing new bands, let it be remembered that unlike any other unit of the school, the school band immediately becomes a community affair. Organize your Band Parents Club as soon as possible. Here is your model constitution and by-laws.



### Constitution

#### Article I

Section 1. The name of this organization shall be The Music Boosters of the West Lafayette Public Schools.

Section 2. The purpose of this organization shall be the promotion and encour-

## DALBEY OILS

*For Slides and Valves*



• Perfect lubrication for slides and valves. Long lasting; smooth as velvet; will not gum; prevents corrosion and wear.

Sold at All Music Stores

**25¢**



You'll step out in style with

### UNIFORMS

Tailored-to-order  
Made for YOU

By  
This famous house  
**YE JOLLY TAILOR**  
and his organization of skilled craftsmen offers you the same standard of excellence in UNIFORMS that has always characterized civilian clothes of this nationally known firm

Why not the BEST for YOUR band?  
Write for our Catalog.

*E. J. Price & Co.*

Largest Tailors in the World of GOOD  
Made-to-Order Clothes.  
2300 West Wabasha Avenue, Chicago 47, Illinois

### 'REEDS GRADED WET ARE THE BEST REEDS YET'

You wet reeds to play them  
We wet reeds to grade them  
The D. R. Martin Bb Clarinet reed, now in its 6th year, has that tip flexibility which gives free and easy response with solid full tones, because it is HAND-FINISHED. In reeds, its the tip that counts, and HAND-FINISHING takes up where ordinary machine production leaves off.  
7 grades,—very soft, soft, med. soft, medium, med. hard, hard, and very hard; from only the best of canes.

Free literature, or sample 4 for \$1.00 where your dealer can not supply you.

Originator of Hydro-Grading  
Specializing in Bb Clarinet Reeds  
**D. R. MARTIN REED COMPANY**  
ELK RAPIDS, MICHIGAN

### IMPROVE YOUR UNIFORMS with ARMY type CHEVRONS

Wool Felt — All Colors

F. R. BEEMER

17477 Norton Avenue, Lakewood 7, Ohio

Now Is the Time  
To Promote Your  
Bundle Plan Subscription

## SMART STYLING \* FINE TAILORING \* LONG WEAR

Make *Craddock* America's  
Outstanding Uniform Value

• Year after year, America's leading school bands choose Craddock Uniforms because they are "tops" in style, design, appearance, fit, and workmanship. All factors considered, Craddock uniforms cost less per year to own—afford greater personal pride and satisfaction. Buy Craddock, the choice of champions.

Write TODAY for your FREE copy of "The Craddock Bandsman"—chock-full of practical, original design ideas. Tells how to develop an individual style—how to get greatest value for your uniform dollars.



**The UNION MADE  
CRADDOCK  
UNIFORMS**

CRADDOCK BUILDING KANSAS CITY, MO.

**UNIFORMS  
by OSTWALD**

Dress up your School Band for its important Victory-Morale job at home. This is Patriotic. We have ample stocks of fine School Band Uniform fabrics; a wide selection. Write us for samples, prices, and ideas for smart uniforms.

UNIFORMS BY OSTWALD, INC.  
18 East 16th St., New York, N. Y.



**We Can Supply  
BAND UNIFORMS  
NOW**

Made to Order  
Uniforms for All  
Organizations

70 Years' Experience  
Catalog and Prices Upon  
Application

PETTIBONE BROS. MFG. CO.  
620 Sycamore St. Cincinnati 2, Ohio

agement of music in the public schools.

Section 6. All school patrons and citizens of West Lafayette interested in the purpose of this organization shall be entitled to membership.

### Article II

Section 1. Officers. The officers of this organization shall be: President, Vice-president, Secretary and Treasurer.

Section 2. The President shall preside at all meetings of the organization, appoint all committees and shall be, ex officio, a member of all committees.

Section 3. The Vice-president shall assume all the duties of the president in his absence.

Section 4. The Secretary shall keep all records and minutes of all meetings in permanent forms and conduct all correspondence.

Section 5. The Treasurer shall receive all funds due the organization and disburse the same on the approval of the Executive committee.

### Article III

Section 1. The Executive Committee shall be composed of the officers of the organization, its past-president and chairman of the standing committees.

Section 2. It shall be the duty of the Executive Committee to have general supervision of the affairs of the organization.

### Article IV

Section 1. The Annual Meeting shall be the last regular meeting in May of each year, at which time the officers for the ensuing year shall be elected. A Regular meeting shall be held each month during the school year. Special meetings shall be held on the call of the President. Five members present shall constitute a quorum.

### Article V

Section 1. This constitution may be amended: upon notice, accompanied by a copy of such proposed amendment, at a called meeting for such purpose; or at a regular or annual meeting upon a proposed amendment which shall have been presented at the meeting immediately prior thereto. All amendments shall be adopted by a two-thirds vote of the members present.

### By-Laws

Section 1. Time and place of meetings. The Regular meetings shall be held on the third Wednesday of each month of the school year at three-thirty o'clock, p. m. in the Music Room at the Morton School.

Section 2. Dues. The dues of this organization shall be twenty-five cents per member per semester. Payment of dues shall constitute membership in the organization.

Section 3. Election. A nominating committee shall be appointed by the President at the regular April meeting in each year. Nominations may be made from the floor at the Annual Meeting if filed with the Presiding officer prior to such meeting.

Section 4. It is the policy of this organization to adopt each year a definite constructive program for each year, and to devote its united energies to the accomplishment of such program.

Section 5. Except as otherwise herein provided Roberts Rules of Order shall govern the procedure of this organization.

Section 6. These by-laws may be amended at annual or regular meetings by a majority vote of this organization.

## 145 UNIFORMS

Beautifully Pictured  
in **COLORS**

Two Style  
Books

No. 440

88 Uniforms  
for  
Municipal,  
Legion Bands  
and other  
Uniformed  
Organizations

No. 460

67 Uniforms  
for  
School,  
College  
University  
Bands

CLOTH....  
60 Shades  
12 Qualities

If desired, we will DESIGN  
uniform especially for you.  
School and Band Banners.  
Flags, Throwing Flags.  
• Special Folder in Colors.

**DeMOULIN Bros. & Co.**  
GREENVILLE, ILLINOIS



**QUALITY  
BAND UNIFORMS**

Immediate Delivery

All Wool—Fast Color  
Rainproofed Material

Union Made to  
Individual Measure

**D. KLEIN & BRO., INC.**

Stylists & Criticians  
for 91 Years

715-717-719 Arch Street  
Philadelphia, Pa.

## UNIFORMS



Specializing in  
Designing  
**EXCLUSIVE**  
Band and Orchestra  
Attire

Tell us what you have in  
mind. We will design and  
submit sketches and de-  
signs.

**Marcus Ruben, Inc.**

Dept. 8, 625 So. State St.  
Chicago 5, Illinois

**FLUTISTS  
CLARINETISTS**

Send for CATALOG No. 4 & 5  
—the world's largest catalog of  
music for woodwinds.

New Numbers Are Being Constantly Added

**THE CUNDY-BETTONY CO., INC.**  
Boston 36, Mass.



## Just a FEW Left



Vol. 16

which contains the complete school year of issues, September, 1944 through June, 1945.

Volumes handsomely bound with stiff cover, durable binding fabric, gold lettering. Price, \$3.75 each volume, plus 15c for postage.

Send your order today! Send \$3.90 cash with order.

## Start NOW



### HOW TO TWIRL A BATON By Roger Lee

The most authentic book ever published on this subject. Makes it easy, for beginner or expert. Fully illustrated. Price \$1.00 postpaid. Order Today.

The SCHOOL MUSICIAN

## Simplifying The Grade School Instrumental Program

(Begin on page 8)

saxophone, alto and bass clarinet, trombone, tuba, alto horn and mellophone, French horn, viola and string bass he actually does not have the time to develop the players he needs in a sufficiently large number and to a degree of proficiency that we all desire. It stands to reason that it takes much less time to teach three classes of clarinetists which are fairly large and which are well graded as to the degree of advancement of each pupil within the class, than to teach three smaller clarinet classes and also a number of classes in saxophone, alto and bass clarinet, oboe and bassoon. A class of cornets and baritones can easily be taught in one class, certainly much more easily and requiring much less time than if the brass class included each of the other brass instruments.

Let us "take the bull by the horns" and develop a grade school instrumental program that is superior, even though the time and money devoted to it appears inadequate to assure success.

## Mr. Fair's Column

(Begins on Page 32)

until the most satisfactory method is discovered. It must be remembered that tone production, whether on the flute, clarinet or any other instrument, is a sensational something. When a good tone is once produced, the student should be impressed with the necessity of remembering just how it felt, to recall the sensation of that experience, and then strive to duplicate it each time. Once a good tone can be made on the one piece, then the flute may be assembled. Following that, let the student hold the instrument at the head-joint with the left hand, and at the foot-joint (below the keys) with the right. When a good tone is made in this manner (C sharp) then the finger position can be shown. Instead of starting on C, as is customary, we find that it is easier for the beginner to start on B (middle line). By so doing, they have a better hold on the instrument and it removes the fear of dropping it. So much for that, and I hope that this bit of advice will be helpful to you and to any others who experience difficulty in starting the beginner on the flute.

From Portland, Oregon, comes news of a band-minded community's plans for Spring competition. The Portland District Competition Festival will be held there on April 9. Bands may play for either comment or rating, and adjudication will be according to national standards. All students participating in the contests will be required to listen to all other bands competing, while directors point out benefits and suggestions derived from observing other bands.

## My New Man, Friday He Does the Work I Take the Blame

This month we introduce to readers of the SCHOOL MUSICIAN a young Chicago Navy veteran, John W. Harpham, who has recently joined the staff of the magazine as assistant editor. Shown below at his desk at the Navy Base in Bremen, Germany, apparently during an acute attack of homesickness, Mr. Harpham has made the transition to an editorial chair with a minimum of readjustment pains. In fact, he has been noted wearing a much happier expression of late.

Born in Sterling, Illinois, Mr. Harpham grew up in routine fashion in the little town of Park Ridge, on the northwest



side of Chicago. At Maine Township High School he starred in football and track and doubled as the editor of the school's newspaper. The summer after his graduation from high school he joined an archeological expedition from the Field Museum and spent three months in Colorado, serving as the business end of a shovel in exhuming ancient Pueblo remnants.

The following fall he entered Northwestern University and entered earnestly into the business of fraternities, football, cokes and coeds. Despite these distractions he made his mark in a number of campus activities, such as illustrating and writing for publications and serving as president of his fraternity.

Upon graduation in 1941 he found the Selective Service Act staring him full in the face and, in no hurry to be selected, he retired quietly to Oregon to climb mountains. Later he worked as an inspector at the Boeing plant in Seattle and decided to get married. With uncanny timing the date set for the nuptials was precisely one week before Pearl Harbor, although he claims no secret knowledge of the Jap code for the coincidence.

Shortly thereafter he enlisted in the Navy as a seaman, and during the following four years rose slowly to the rank of senior grade lieutenant in the Supply Corps. Among his jobs in the service was that of supply officer for a flotilla of 36 landing craft during the Normandy invasion and ship's service officer at Bremen, Germany.



# Classified

## Your 3000 Mile Bargain Counter

COAST TO COAST COVERAGE—HUDSON BAY TO THE GULF

### INSTRUMENTS AND REPAIRS

**RECONDITIONED** Bettoney Conservatory Bassoon, \$125.00, Kohler Military Oboe, \$60.00. Conn Silver-plated Mellophone, \$75.00. Conn Silver-plated Baritone Horn, \$110.00. York Silver-plated Baritone Horn, \$100.00. Besson Silver-plated Fluegel Horn, no case, \$60.00. New Buescher Gold-lacquered Fluegel Horn, no case, \$95.00. Buffet Wood Albert System Bass Clarinet, \$165.00. Buffet Wood Albert System Alto Clarinet, \$110.00. Kohler Wood Boehm Alto Clarinet, \$200.00. Conn Silver-plated Upright Alto Horn, \$55.00. King, Conn. Buescher, Martin, etc. "E" Flat Alto Saxophones, \$100.00 to \$125.00, each. Buescher Gold-lacquered Baritone Saxophone, \$165.00. Buescher Silver-plated Baritone Saxophone, like new, \$195.00. Carl Fischer Silver-plated Baritone Saxophone with case, \$110.00. Lyon & Healy Gold-lacquered Bass Saxophone with case, \$195.00. Buescher Silver-plated Bass Saxophone with case, \$225.00. Conn, King, Buescher, Holton Trombones with case, \$75.00 to \$95.00, each. King Silver-tone Trombone with case, \$140.00. Conn Silver-plated BB Sousaphone, \$285.00. King Silver-plated BB Sousaphone, \$275.00. New Artley Sterling Silver Head Joint Boehm Flute, \$160.00. Conn Sterling Silver Boehm C Flute with extra trill keys, \$185.00. Penzel Mueller Wood Boehm C Flute, \$60.00. Selmer Silver D Flat "B" Piccolo, \$110.00. Buffet Military English Horn, \$125.00. New Crack-proof Cello, \$60.00. Leedy Special 4 Octave Xylophone Marimba with trunk, \$225.00. Deagan Artist No. 264—4 Octave Special Xylophone, \$175.00. New Kay (Swing Master) String Bass (crack-proof), \$275.00. Set of Pedal Tympani, \$225.00. Set of Hand Toned Tympani, \$125.00. Conn Gold-lacquered E Flat Bass Horn, \$125.00. Martin Silver-plated E Flat Bass Horn, \$135.00. New 25 Bar Glockenspiel with Harness Cover and Mallet, \$57.50. New Heavyweight 25 Bar Glockenspiel with Harness Cover and Mallet, \$75.00. Schmidt Silver-plated Double French Horn, \$250.00. Heckel System Bassoon, \$295.00. New Artley Sterling Silver Flute, \$225.00. York Silver-plated BB Sousaphone, \$250.00. New W F L Drum Co., White Lacquer Drum Outfit with tunable Tom Toms, \$185.00. Leedy 2 1/2 Octave Vibraphone, \$225.00. York BB Silver-plated Recording Bass Horn, \$225.00. Set of Selmer Silver-plated Full Boehm B Flat and A Clarinets in double case, \$175.00. Guy Humphrey Wood Conservatory Oboe, \$190.00. Penzel Mueller Wood B Flat Boehm Clarinet, \$145.00. Selmer Full Boehm Wood B Flat Clarinet, \$150.00. Conn Gold-plated Alto Saxophone, \$175.00. Pan American Silver-plated Alto Saxophone, \$90.00. King Gold-plated Tenor Saxophone, \$195.00. Holton Silver-plated Tenor Saxophone, \$135.00. Couesnon Gold-lacquered Baritone Horn, \$60.00. Couesnon Gold-lacquered Alto Horn, \$45.00. William S. Haynes, French Model Sterling Silver Flute and William S. Haynes, Standard Model, Sterling Silver Flute, Will Take Trades. King Silver-plated Alto Horn with case, \$75.00. Conn 5 Valve Double Front Bell Recording Euphonium with case, \$210.00. Ludwig 4 Octave Marimba, \$165.00. William S. Haynes Sterling Silver Boehm B Flat Clarinet, \$175.00. Conn Silver-plated Tenor Saxophone with case, \$145.00. Getzen Silver-plated Cornet, Trumpet, Alto Horn, Mellophone, and French Horn Mouthpieces, at \$2.50 each. Getzen Silver-plated Trombone and Baritone Horn Mouthpieces, at \$3.00 each. New Electroneuse, Three Input Amplifier, \$75.00. Leedy 2 1/2 Octave Vibraphone, \$225.00. New York Custom Built Gold-lacquered Cornet and Trumpet Outfits, \$125.00, each. While our supply lasts. New Pedler Silver-plated Cornet and Trumpet Outfits, \$90.00, each. While our present supply lasts. Conn Silver-plated E Flat Cornet in case, \$45.00. King Silver-tone Trumpet with case (Sterling Bell), \$135.00. Martin Centennial Gold-lacquered Tenor Saxophone, \$210.00. York Silver-plated Fluegel Horn with case, \$75.00. Bettoney Metal Boehm E Flat Clarinet, \$72.50. William S. Haynes Wood Boehm C Flute, \$125.00. And hundreds of other instruments available for immediate delivery at Bargain Prices. Write for Free Bargain List. Adelson's Musical Instrument Exchange, 446 Michigan Ave., Detroit 26, Michigan.

### INST. & REPAIRS—Cont.

CONN Silver Boehm Flute, Key C, Closed G2, \$85.00. Buescher Cornet, Late Model, \$75.00. Military Oboe, \$45.00. Mrs. Leota Mountjoy, Sedalia, Missouri.

**AMERICAN STANDARD** Alto Saxophone. Pedlar wood Bb clarinet. Improved Boehm system. Articulated G-sharp. Forked Bb Eb mechanism. Good condition. Nice cases. Price, each \$75.00. Terms C. O. D. X. Sloan, 1416 Woodland St., Nashville 6, Tennessee.

**BRAND NEW REGENT** Trombone \$65.00. Holton Trombone \$70.00. York Besson \$65.00. French Horn \$85.00. Pedlar Boehm Clarinet \$65.00. Mrs. Oliver Bolte, Smithton, Missouri.

**THIRTY OLD VIOLINS**—An important collection recently acquired. The catalogue with each violin illustrated and priced will be mailed upon receipt of \$1.00. Berger, 917 Windsor, Chicago.

**WE REPAIR, PLATE AND LACQUER** Band Instruments, also buy, sell and trade. Backed by 50 years of service. Write for details and prices. Musical Instrument Exchange, 46 S. Division, Grand Rapids, Michigan.

**BANDMASTERS** attention!! Franks E flat sousaphone, Holton trombone, King master model cornet, Holton Cornet, Buffet crampton clarinet. Martin wood flute, King alto saxophone Holton baritone saxophone, Conn Soprano saxophone, Regent clarinet, Belfont baritone in case, Abbott trumpet, Leedy 10x14 street drum, 14x28 Leedy Bass drum, light weight and regular Bell Lyres. We have everything for your Band and Orchestra needs. Write us for information. Crestline Music Shop, Crestline, Ohio.

**BRAND NEW** Art trumpets and cornets. Vega trumpet, \$95.00. Conn Victor model cornet, \$85.00. King single French horn, \$150.00. Conn baritone horn, case, \$125.00. Kohler alto clarinet, new, \$295.00. Penzel Mueller Artist model clarinet, \$150.00. Martin BBb recording bass horn, \$185.00. Conn silver plated Eb bass horn, \$145.00. King recording euphonium, case, \$175.00. Pedler clarinet, \$85.00. Conn alto saxophone, \$115.00. Full Boehm system clarinet, \$125.00. 48 Bass Hohner piano accordion. Selmer conservatory system bassoon, \$145.00. Conn euphonium, \$135.00. Vega gold lacquer trombone, \$95.00. Bettoney clarinet, \$75.00. New Cadet flute, \$100.00. Wm. S. Haynes, sterling silver standard flute, and French system flute, Heckel system bassoon, \$295.00. Wm. S. Haynes wood flute, \$125.00. Pan-American Eb sousaphone, \$205.00. Selmer metal clarinet, \$125.00. Lightweight Glockenspiel, \$57.50. Regular Glockenspiel, \$75.00. King gold lacquer trombone, Liberty model, \$85.00. York gold lacquer trombone, \$80.00. Conn silver plated baritone horn, \$95.00. Bettoney sterling silver piccolo, \$110.00. Buffet piccolo, \$65.00. Conn flute, \$100.00. Orchestra bells, \$27.50. French Selmer wood clarinet, articulated G2, new case, \$175.00. Olds trombone, \$115.00. King Bb soprano saxophone, \$50.00. Conn military system oboe, \$75.00. Pan-American C melody saxophone, \$45.00. Brand New Holton single French horn, \$175.00. Artley all sterling silver flute, brand new, \$195.00. Brand New Kay crack-proof cello, \$110.00. Brand New Kay Maestro string bass. Buffet wood clarinet, \$115.00. York gold lacquer tenor saxophone, \$145.00. Martin Fluegel Horn, \$80.00. Selmer A clarinet, \$85.00. Holton mellophone, \$65.00. Brand New USA BBb recording bass horn, \$225.00. Brand new, No name conservatory system oboe, \$250.00. York French horn, \$150.00. Conn piccolo, \$75.00. Dupre Albert system bass clarinet, \$135.00. Beaufort silver plated alto saxophone, \$95.00. King valve trombone, \$85.00. Holton haritone saxophone, \$145.00. Martin A clarinet, full Boehm system, \$75.00. Ludwig & Ludwig Victory Parade drums, 10x14, \$32.50, and 11x15, \$38.50. Deagan 3 octave Xylorimba, \$95.00. Selmer gold plated C Melody saxophone, \$75.00. King bass saxophone, case, for \$200.00. New Blessing flute, \$100.00. Buffet Albert system alto clarinet, \$95.00. Martin bass

### INST. & REPAIRS—Cont.

trombone, \$145.00. New Kay crack-proof cello with bag and bow, \$75.00. Kohler conservatory system oboe, \$235.00. New Electromouse amplifier, \$75.00. New DeArmond pick-ups, with controls, and without. Brand New Pedler wood Professional model clarinet, \$165.00. Brand New W F L drum set, complete, Black Beauty finish. Trombones, trumpets, cornets priced from \$50.00 up. Alto horns, \$45.00 up. Baritone horns, \$60.00 up. Violin outfits, \$25.00 up. Viola outfits, \$35.00 up. Hundreds of instruments available for immediate delivery, at bargain prices. Highest prices paid for instruments. Bargain list on request. Trades and exchanges solicited. Meyer's Musical Exchange Co., 454 Michigan, Detroit 26, Michigan.

### REED MAKING

**WALDO OBOE REEDS** guaranteed handmade. Not a commercial but a player's reed. Selected cane, easy blowing, beautiful tone, perfect pitch, as used by me in Philadelphia Orchestra. Goldman Band. Each reed rings "A" tuning gong sympathetically. Test your embouchure. Professional model, \$1.10; 3 for \$3.00. Sold direct only. Maxim Waldo, 1475 Grand Concourse, Bronx, New York.

**BASSOON AND OBOE REEDS**—Guaranteed to be free and easy vibrating reeds or return them for full refund. Sharp or flat reeds to suit your instrument; graded strengths, soft, medium, hard. Every reed tested and sterilized. Oboe, \$1.25 each, 3 for \$3.50, \$13.00 dozen. Bassoon \$1.50 each, 3 for \$4.00, \$15.00 dozen. 5c each paid for your used oboe reed tubes. Bob Stevens, 2751 Laguna St., San Francisco, Calif.

**OBOE REEDS**—I will make your reeds perfect as the ones I use in Cincinnati Symphony Orchestra; easy, beautiful tone, perfect intonation. Mounted on Loree tubes, \$1.15 each; 6 for \$6.50. Oboes, English horns, new, used. Andre Andraud, 6409 Orchard Lane, Cincinnati 13, Ohio.

**HAND MADE** and tested reeds for all reed instruments. Professional bassoon reed \$2.00. Semi-Pro \$1.00. Oboe reeds \$1.50 and \$1.00. Clarinet 20c, Alto sax 30c, Tenor sax 40c. School and dealer discounts. Free catalogue of reeds, woodwind music, reed making tools, supplies and cane. Woodwind Shop, 23 West End Ave., Old Greenwich, Conn.

**CUSTOM MADE** oboe and English horn reeds, made to fit the customers' special requirements. Every reed a good usable reed, no duds. Send for trial proposition. Overhauling—repairing in all its branches. Alfred A. Wales, 110 Indiana Ave., Providence, R. I.

**BASSOON REEDS**—The Ferrell Bassoon Reeds are nationally known among school bassoonists for their satisfactory service: Four reeds, \$3.40; \$10 dozen. John E. Ferrell, 3535-A Juniata St., St. Louis 18, Missouri.

### UNIFORMS

(75) **NEW WHITE** Band coats, sizes 34 to 44, hargain \$150.00. Forty Green woolen mess jackets, \$120.00. Sixty band suits, colors (orange-green), gabardine material, \$300.00. Forty gold shakos, \$80.00. Forty golden plumes, \$40.00. Sixty orange black capes, \$120.00. Twenty capes (green) \$40.00. White orchestra coats, \$3.00. Black Tuxedo Trousers. Marjorette costumes, Shakos. Directors' coats, suits, caps, Tuxedo suits, doubles, \$20.00, singles, \$10.00. Bargains. Free Lists. Wallace, 2416 N. Halsted, Chicago.

### Rates

15c for each word per insertion: 25 words for \$3.00 (10c each additional word), or 50 words for \$5.00, (5c each additional word).

See Next Page for More Interesting Bargains

## Classified Continued

### MISCELLANEOUS

**MUSICAL PERSONALIZED STATIONERY.** Beautifully imprinted with name and Photocut of any instrument. 100 Letterheads, 100 Envelopes; Both \$2.00 Postpaid. Terminal Advertising Studios, 4818½ Kimball, Chicago 25.

**SKILLFULLY ARRANGED**—Special settings, featuring your Wind Ensembles. See My Contest listings in Gamble Hinged Music catalog. Terms upon request. George Gault, 11135 Vernon Ave., Chicago.

**THE STETSON CONCERT BAND** offers opportunities to a few first-class players of Harp, Flute, English Horn, Bassoon, Clarinet, Cornet, Horn, String Bass. Why not enjoy your college years in Sunny Florida? Stetson is fully accredited in all departments. For information and catalog write to Victor Grabel, John B. Stetson University, DeLand, Florida.

**FALKENER BROS. RECORDS**—Buy and Sell. 383 Columbus Ave., Boston, Massachusetts.

**FRENCH HORN PLAYER** in Junior High or High School are invited to take a camping trip with a Symphony player who will give gratis lessons. They can continue Summer study by attending the music camp where the player will teach. References exchanged. Write: French Horn, 1301 7th Street S. E., Minneapolis, Minnesota.

**FOR SALE**—Small Booklets—good-reading, for Bible study. 10c each. 3 for 25c. Stamps accepted. A. Pfeiffer, 1421 W. Adams Street, Chicago, Illinois.

**RECORDINGS**—Clarke, Pryor, Krvl, Rogers, Sousa Specialist. 500 Goodman, 500 Crosby, 500 Dorsey; thousands—all Name Bands. Greatest classic singers, Caruso, Galli-Curci and hundreds such artists. Early stars of stage and vodiv. Josephine Mayer, Santa Barbara, California.

**FREE** to high school bands—Professional copies of latest popular songs. Get on our free mailing list. Teachers and students wishing to become songwriters and arrangers cannot fail with the well-known Frank Furlett 96 page book, "The Complete Songwriter," on how to write lyrics, melodies, piano parts and orchestrations, \$2.00 postpaid. Also the Frank Furlett 48 page, 9x12 March Book, 75c postpaid. Order from your dealer or Puritan Pub. Co., at 343 S. Dearborn St., Chicago 4, Ill., or 2033 Woodward Ave., Detroit 26, Mich.

**HOW I BECAME A CORNETIST**—A treatise on eliminating drudgery and faulty practice. Packed with thousands of invaluable ideas by the Master Cornetist, Herbert Clarke. Price \$1.00. Joseph Huber, 3413 Wyoming St., St. Louis 18, Mo.

**GET YOUR MUSIC READY** for playing and publishing. Send me your melody for free advice, and prices on arranging. Ed. Chenette, Shamrock, Texas.

### WANTED TO BUY

**CASH PAID FOR GRADUATION** caps, gowns, and hoods, regardless of quantity. Lindner, 153-SM West 33rd St., New York City 1.

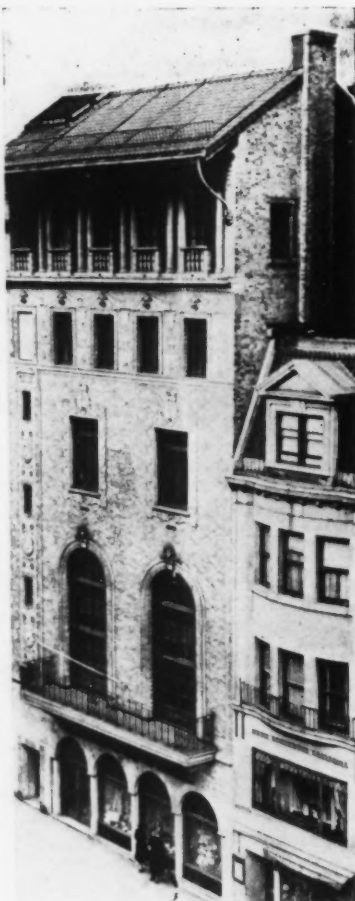
**WE WILL PAY HIGH PRICES** for your musical instruments. Especially need cornets, trumpets, metal, wood and ebonite clarinets, trombones, flutes, oboes, bassoons, French horns, baritone horns, saxophones of all kinds, bass and alto clarinets, percussion instruments, string instruments, vibraphones, marimbas, etc. Write us what you have or send in for cash appraisal. We will pay transportation charges. Adelson's Musical Instrument Exchange, 446 Michigan Ave., Detroit 26, Michigan.

**WE WANT YOUR MUSICAL INSTRUMENT.** We will pay you the highest prices! If you have any of the following instruments or any others, please communicate with us by mail or send in your instruments for appraisal. We especially want saxophones, trumpets, cornets, mellophones, French horns, clarinets, oboes, bassoons, sousaphones, flutes, alto horns, baritone horns and slide trombones. Whether you want to sell outright or trade we will quote you highest cash or trade-in allowance. If our offer isn't satisfactory to you, we will return your instrument at our expense. We buy all musical instruments. Meyer's Musical Exchange Co., 454 Michigan, Detroit 26, Michigan.

With the proverbial first robin already being reported in bashful appearances in a number of communities, bandmasters throughout the country are suddenly realizing that Spring contests and festivals are almost upon them—and that the time to start tuning up is *now*. Reports from all over the country seem to indicate that the festival season this year will be on a grander scale generally than at any time in the past several years.

## Trade Winds

● Mr. Walter S. Fischer, president of Carl Fischer, Inc., has announced the acquisition by the company of the five-story Chalif Building located at 165 West 57th Street, across the street from Carnegie Hall. This new acquisition will house the Carl Fischer Retail Store now located at 119 West 57th Street as soon as extensive alterations are completed, probably in the fall of the year.



The new Carl Fischer offices in the "center of the music center"—the Chalif Building in New York City.

Executive offices and the trade department are now located in the modern 12-story building at Cooper Square, adjoining the site where the company was founded in 1872. This will continue to serve as headquarters for the actual production of sheet music and musical literature which has been the company's chief business for 74 years. However, the Publication Department as well as some of the executive offices will be moved from the Cooper Square address to the newly acquired building at 165 West 57th Street at about the same time the retail store is moved.

This purchase by Carl Fischer, Inc. is hailed as an event of outstanding note in the metropolitan musical field as the proximity of the new building to Carnegie Hall and other concert theatres and music organizations puts it in the "center of the music center", and will thereby facilitate

contact between the company and the composers, authors, musicians, artists and the general public which it serves.

The new quarters are equipped with a sizeable concert hall known for its excellent acoustics, which will be used extensively in promoting the company's vital interest in performed music.

The retail store will occupy the first and second floors as well as the lower level. The first floor will have a complete sheet music and musical literature department as well as one of the foremost record departments in the city equipped with many private listening booths. The second floor will be devoted to a complete line of pianos, radios, record players, etc. The lower level will offer something unique in the way of music merchandising: an educational department equipped with display racks and tables so that the student and teacher may browse and select music and books of interest. It will also have a number of studios for their convenience.

● When you read Raymond Baugh's article on the use of audio-visual aids in the April issue of *The SCHOOL MUSICIAN*, you'll be doubly interested in this recent announcement of the Fred Gretsche Manufacturing Company. Music department heads of colleges and universities are being offered sets of the company's musical aptitude test record sets, sent free upon request. Known as the "Tilson-Gretsch Musical Aptitude Tests," the work was written and prepared by Lowell M. Tilson, Head of the Department of Music, Emeritus, Indiana State Teachers College, Terre Haute, Indiana. The sets include test records, manual, key corrector, test blanks and a copy of the booklet, "A Study of the Prognostic Value of the Tilson-Gretsch Musical Aptitude Tests," by Mr. Tilson. The Gretsche company believes that, by placing these sets in the libraries of colleges and universities, graduating music major students will be familiarized with modern teaching trends in the use of audio-visual aids, and their teaching careers will be made correspondingly easier and more productive of results. Mail your request to the Educational Department, Fred Gretsche Mfg. Co., 218 South Wabash Ave., Chicago 4, Ill., and the records and material will be forwarded to you.

● Among recent Fischer publications is *Memories of a Child's Sunday*, by Roy Harris. The composition is dedicated to the son of Artur Rodzinski, friend of the composer and conductor of the Philharmonic Symphony Orchestra which premiered the music. Mr. Harris had originally planned a short orchestral number, perhaps two minutes in length, but he became so engrossed in the composition as it unfolded that it developed into a full three-movement work. The first movement, "Bells," recalls the delight of a child on hearing church bells on a Sunday morning. The second, entitled "Dreams", catches the alternate peace and terror of a child's mid-afternoon sleep. The lively third movement is simply titled "Play Hour".

● Penguin Books, Inc., have announced publication of a new series of non-fiction books known as Pelican Books. This series continues the popular Penguin formula of paper-backed reprints of successful books selling at 25c. Among the first four books of this series is a reprint of "You and Music", by an English writer, Christian Darnton.

and the  
lists and

with a  
is excel-  
l exten-  
y's vital

first and  
er level.  
te sheet  
partment  
cord de-  
th many  
ond floor  
line of  
tc. The  
nique in  
an edu-  
display  
lent and  
usic and  
have a  
nience.

gh's art-  
is in the  
SICIAN,  
is recent  
h Manu-  
partment  
are be-  
musical  
upon re-  
-Gretsch  
ork was  
I. Tilson,  
c, Emer-  
ge, Terre  
ude test  
st blanks  
Study of  
-Gretsch  
I. Tilson.  
that, by  
s of col-  
ng music  
zed with  
use of  
ching ca-  
ly easier  
Mail your  
partment,  
Wabash  
ords and  
ou.

ations is  
by Roy  
icated to  
nd of the  
Philhar-  
noich pre-  
tris had  
tral num-  
ngth, but  
mposition  
ed into a  
rst move-  
ght of a  
a Sunday  
Dreams",  
terror of  
The lively  
ed "Play

nnounced  
on-fiction  
This se-  
Penguin  
s of suc-  
mong the  
a reprint  
sh writer,

arch, 1946